PATTUPATTU

TEN TAMIL IDYLLS

J. V. CHELLIAH

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TAMIL VERSES WITH ENGLISH TRANSLATION

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FOREWORD

To The First Edition

By

Swami Vipulananda

(Professor of Tamil, Ceylon University, and ex-Professor of Tamil, Annamalai University.)

When I was at Mayavati (Almora District) in the Himalayas editing the *Prabuddha Bharata,* I wrote an article in that journal on *Pattupattu* and its literary beauties, and expressed the desire that some scholar should translate those poems into English so that the outside world might realise the glory of ancient Tamil classics. When I came down from the hills, I was agreeably surprised and pleased that such a work had already been accomplished. and approved by the Tamil staff of the Annamalai University. It would have been published by the University, but for some restrictions on its funds, which were to be exclusively used for works by the University staff. I was deeply grieved that such technical objection should have been raised about what I considered pioneer work, and made haste to ask that reputed literary organisation, the Karanthai Tamil Sangham of Tanjore, to undertake its publication. The Sangham with its enthusiastic Secretary, Mr. Kandaswamy, readily consented to take up the task, and secured a munificent patron to finance the publication. Accordingly, I sent for the Mss. and examined it at my leisure for three months. I read the translation through in a general way, and found that the spirit and meaning of the original was well rendered. Moreover, I examined with some care some of the important passages, and was pleased with their faithfulness to the original and the attractive way in which they were rendered into English. The claim of the author that the translation is not a paraphrase, but a literal rendering of the original, I found, was entirely justified. But at the same time, in my opinion, English idiom was not sacrificed for the sake of literalness. I leave the readers to judge for themselves the merits of the English rendering. The author's extensive knowledge of English and Latin literatures is sufficient guarantee of the merits of the English version. Indeed, some of the passages I have examined read almost like modern English poetry.

No doubt it is not to be expected that every one would agree with the interpretation and rendering of every passage in the translation. The author has, of course, followed the commentary of the famous commentator, Nachchinarkkiniar. But our translator has had the boldness to vary from him in a few

passages, which he has indicated in the Notes. It should be admitted that the commentator has sometimes strained the meaning of phrases and sentences instead of giving a straight interpretation.

To resume the story of the Mss. war intervened, and the Madras Government refused to supply paper for the publication of a book by a Ceylon author! I counselled publication in Ceylon, and General Publishers Limited, Colombo, is now bringing out the work.

I do not propose to deal with the literary excellence of the *Pattupattu*, as the author himself has done this exhaustively in his excellent Introductions. The question of the dates of the Poems is still a moot point, and every one might not agree with the conclusions of the author. However, I am in hearty agreement with the general appraisement of the literary merits of the Poems.

A word about the author. He needs no introduction from me. He has been in the public eye as an educator and publicist for well nigh half a century. He was Professor of English, Vice-Principal and Acting Principal of Jaffna College, the successor of the famous Batticotta Seminary which contributed to the Tamil Renaissance in Ceylon and South India. He was also a member of the Ceylon Boards of Education and Examinations. I must add that his extensive knowledge in English and Latin literatures has been an excellent preparation for undertaking this arduous task.

The Tamil world should be grateful to Mr. Chelliah for accomplishing this monumental work in the evening of his life. I am glad to say that he is ready with another translation of selections from *Kurunthogai*, an Anthology of Love Odes belonging to the Sangam period May he be spared for some years more to do work along these lines.

December, 1946.

PREFACE

In attempting to render into English the *Pattupattu* I have had two objects in view. One of our recent Tamil poets, Subramania Bharati, in one of his poems, speaks of what Tamil people should do to advance the cause of their literature, and tells them that one of the things they ought to do is to make known to people of other lands what is worthy in their own literature. We are the trustees of a rich heritage, and it is our duty to share with the rest of the world the best that has been said and written by our forbears.

The late Lord Chalmers, a former Governor of Ceylon and Pali scholar of eminence, told me, when I called on him at Cambridge some years ago, that he had heard that Tamil had an ancient literature worthy of being compared with ancient European classics, and asked me whether an English translation of any work was available. On my replying that I knew none except Dr. Pope's translation of the *Kural*, he exhorted me to try something along this line. This was the genesis of my desire to undertake the present translation.

I had another, and equally important, object in view. Ancient Tamil literature is a closed book to most of our educated people. I am ashamed to say that it is far easier for most of us to read in English than in Tamil. Until very recently even Pundits here knew very little of Sangham literature. So I thought that an interest in it might be created in the minds of educated Tamils by an English translation.

I must here say that with this end in view my aim has been to make the translation as literal as possible without sacrificing English idiom. I have avoided paraphrasing and tried to translate almost every word in the text without adding words of mine. It is my hope that one who wishes to study these poems in the original can do so with the help of this translation. One marked peculiarity of ancient Tamil style, as I have noted elsewhere, is the use of long chains of sentences enclosing clauses within clauses, and connecting them with adjectives and participles

the finite verbs being few and far between. Good English style demands that such complexity should be avoided, and ideas should be expressed as far as possible with sentences and clauses with finite verbs. Hence I have had to split up these chains and supply finite verbs. In poems written in the first centuries of the Christian era one would naturally expect strange ideas and turns of expressions that may seem crude to the modern mind. I have not attempted to modernise, paraphrase, or alter such to suit modern taste, for the reason that my translation is intended to help students in the study of the Tamil text, as well as for the benefit of the general reader. In any case I felt that the peculiar ancient flavour in matter or style should not be lost. I may observe, however that I am struck with the fact that there is so little of strangeness either in ideas or style in these poems written so many centuries ago.

The translation is in English verse. My opinion is that poetry should be translated in rhythmic language. In spite of the shackles imposed by verse, I have preferred it as it renders the poetic spirit better than prose. I have used Blank Verse—iambic pentametre without rime—for all the poems except *Pattinapalai*. For it I have used the iambic tetrametre without rime. This is an innovation for which I owe an explanation, as Blank Verse is generally written in pentametre. I have done this as I have felt that in rendering the short *vanchippa* lines mostly used in the text, the shorter tetrametre is more suitable than the pentametre. As to the omission of rime, I did not wish to be fettered with its shackles. Perhaps this apology is not needed, seeing that a great deal of free verse is nowadays written in English.

My task has been far from easy. Archaic words, strange constructions, and unfamiliar ideas make the study of these ancient poems very difficult. No one can study these poems without the help of the commentary of Nachchinarkkiniar, without which they would have remained a closed book to modern readers. Wherever I have dared to depart from his exposition I have given my reasons in the Notes. Here I must acknowledge my great indebtedness to the excellent edition of these poems by the late lamented Dr. V. Swaminatha Iyer, perhaps the foremost Tamil scholar of our time. I have also consulted Swami Vedachalam's editions of *Pattinapalai* and *Mullaipattu*, besides a

few works on the history of Tamil literature written by Indian scholars, chiefly the *History of Tamils* by Mr. P. T. Srinivasa Iyengar. I cannot but acknowledge my great debt to my countryman and eminent Tamil scholar, Swami Vipulananda, for looking over the translation and for writing a Foreword.

The Notes are brief and scanty for two reasons: a rendering of the text into simple English makes explanations such as are found in Tamil commentaries superfluous; again, most points that require elucidation are noticed in the elaborate Introductions to the poems. No one could be more sensible than myself of the defects of this attempt which is almost pioneer work. I undertake to correct any inaccuracies or errors that may be brought to my notice in a second edition, if such an edition is called for.

I shall be amply repaid for my trouble, if this contribution of mine stimulates others to work along these lines. I shall be equally pleased if this induces the rising generation of Tamils to take an interest in their national heritage.

Vaddukoddai, Ceylon,
December, 1946.

J. V. C.

THE TEN TAMIL IDYLLS

By Late Prof. P. Sundaram Pillai, M. A., F. R. H. S.

Among the ancient Tamil classics, if we exclude works that are more or less distinctly grammatical or ethical the 'Ten Idylls' and the 'Five Epics' deserve the most prominent mention. The Idylls are, as the name implies, richly wrought descriptive poems in the most finished style. They are charming portraits of Nature in some of her pleasant and striking moods, and for soberness of thought and accuracy of representation they will bear comparison with anything in the whole realm of literature. In them critics will seek in vain for that idle accumulation of hyberbolical conceits which characterizes the Tamil poems of more modern times. It is to be hoped that as these immortal works of antiquity become better known and appreciated, that childish delight in riotous imagination which now passes for poetic taste will give way to a more sober-minded and judicious estimate of the true functions of poesy.

The Idylls as approved and compiled by the ancient Madura College are ten in number and they are as follows:

1. *Thiru Murugattruppadai*, by Nakkirar, dedicated to Muruga, the War God.

2. *Porunattruppadai*, by Mudattama Kanniar, dedicated to Karikāla Chola.

3. *Panattruppadai* (Minor), by Nattattanar, dedicated to Nalliyakōdan.

4. *Panarattruppadai* (Major), by Uruttiran Kannanar, dedicated to Ilamtirayan.

5. *Mullaippattu*, by Nappūtanar[1].

6. *Madurai Kanji*, by Mankudi Marutanar, dedicated to Nedum Cheliyan.

7. *Nedunal Vadai*, by Nakkirar, dedicated to Nedum Cheliyan.

8. *Kurinchippattu*, by Kapilar, dedicated to Pirakatattan, an Aryan King.

9. *Pattina Palai*, by Uruttiram Kannanar, dedicated to Karikala Chola.

Pandit R. S. Vedachalam Pillai asserts that Mullaipattu is dedicated to Nedumcheliyan, the hero of the succeeding two Idylls, viz., Madurai Kanji and Nedunalvadai. Vide his short but excellent "Criticism on Mullaippattu", in Tamil.

10. *Malaipadukadam*, by Perum Kausiganar, dedicated to Nannan.

These are the names of the Ten Idylls, their authors, and the persons in whose honour they were composed; and they will probably all alike sound strange to modern ears. But the Tamil student will recognize among the authors named a few of the most celebrated poets of the Madura College. Of the eight authors mentioned, five are among those who are said to have conducted the famous sessions of that College when the immortal *Kural* was approved and accepted, These five are: Nakkirar, Nattattanar, Uruttiram Kannanar, Mankudi Marutanar, and Kapilar.

But the names of the kings whose memory these princes of letters sought to embalm in their sweet verses are not, with perhaps a single exception, equally well-known to fame. The name of Karikala Chola, in whose honour two of the ten Idylls are written, is of frequent occurrence in Tamil literature. It appears more than four times in *Kalingattu Parani*, a work that professes to celebrate a victory of Pallava Cholas over the Kalingas, whose dominions seem to have stretched all along the eastern coast from Madras to the mouth of the Mahanady. Reference to Karikala is found in the *Skantham* which is subsequent only to the *Periya Puranam*. Flattering mention is also made of him in *Pala Moli*. He is again the subject of adulation in many verses cited as illustrations in *Tandi* and other grammatical treatises. Though his praises are thus widely sung, his coins and inscriptions, which would have been of greater service in modern researches, do not appear to have been equally numerous. At any rate epigraphists and numismatologists have not yet succeeded in fixing his age. Various and conflicting conjectures have, however, been started regarding it. Mr. Wilson assumes that he was the father of Mangaiarkkarasi, the famous queen of Kun Pandia and the patroness of Sambanthar, but that apostle of Caiva has not a word to say of Karikala, from whose territories he must have come, if the hypothesis advanced has any truth in it. Mr. Taylor represents Karikala as the last of the Cholas and a mere protege of the contemporary Pandya;— a character utterly inconsistent with the hero whose victories are so uniformly chanted by the poets of his age. Others charge him with the persecutions that Ramanuja Achariar suffered about the year 1117, while Dr. Caldwell with equal confidence places him in the thirteenth century. Inquiring into the age of the *Kural* and connecting it with the traditional account of its acceptance by the College Board at Madura, the venerable author observes, "If any weight could be attached to this tradition, it would bring down the *Kural* considerably, for other traditions connect Nakkirar (who is always represented as the President of the College) with the reign of Karikala Chola who seems to have lived in the thirteenth

century"[1]. We are not aware of any tradition that directly connects Nakkirar with Karikala Chola, but however that may be, it is simply preposterous to assign the thirteenth century to Nakkirar, after placing Kamban in the twelfth, with the chance of being shifted to the tenth in accordance with the well-known stanza prefixed to his *Ramayana*. This is not the place for entering into any of the controversies to which these several conjectures have given rise. But we may nevertheless be permitted to make the remark that the discussion seems mainly to owe its origin to the fact of there having been, in more recent times, several Chola princes who ruled under the honoured name of Karikala—a source of confusion so common in Indian chronology. My friend Mr. Venkayya, the assistant epigraphist, *(now Epigraphist to the Government of India)* tells me that he has heard of three Karikala Cholas, though nothing has yet been done to fix the age of any of them. This is just what one might expect. The first having been a remarkable warrior and administrator, his name, or rather his nickname, (for the name Karikala was given him only because he burned his foot through an accident) acted as a charm upon the people, and was assumed in consequence by several of his admiring successors[2].

Since the names of the princes with whom the Idylls are associated afford no clue to determine their age, we have for the present to be content with such flickering rays of light as literature and purely literary traditions may throw on the subject. Taking then the best-known of the eight authors of the Ten Idylls, *viz.*, Nakkirar, let us see what literary traditions have to say about his age. In the first place, the orthodox pundits have no hesitation in placing him long before the age of Sambandhar, the great apostle of Caiva. In support of this universal impression of Tamil scholars such considerations as the following may be urged :—(1) There is such a difference in the style and the vocabulary of the two authors that scarcely any doubt can be entertained as to the long interval that must have seperated the age of Nakkirar from that of Sambandhar. (2) Nakkirar is best known as the President of the Madura College, of which scarcely any trace seems to have existed at the time Sambandhar visited that ancient seat of learning. (3) Sambandhar's name is universally associated with the final downfall and disappearance of the Jains, while we find them flourishing in the days of Nakkirar and his fellow pundits, who make very prominent mention, as we shall see further on, of their churches and associations. (4) Sundara, the last of the apostles of Caiva, who is generally taken to have lived not long

1. Dr. Caldwell's Comparative Dravidian Grammar, p. 131.

2. The date of Karikala is fully discussed by Mr. Krishnaswamy Aiyangar, M. A., in his article, "The Augustan Age of Tamil Literature".

after Sambandhar, wrote a famous song entitled 'The Poets of true Piety', and all his expounders, from Nambi Andar Nambi downwards, agree in thinking that Nakkirar is the poet chiefly referred to in that well-known hymn. (5) It is interesting to note that Nachinarkiniyar, the learned Caiva commentator, quotes not a line from Sambandhar in any of his elaborate annotations, while he scruples not to enforce his remarks by apt citations from Manikkavacagar, who, too, seems to have lived after the Madura College had become extinct. It is obvious, therefore, that in the days of Nachinarkiniyar, Sambandhar's usage had not become sufficiently old to be authoritative. (6) The Madura *Stala Purana*[1] which though not strictly historical, cannot be said to be purely fictitious, mentions as many as twenty-six Pandiyas, between Vamsha Segara, in whose reign Nakkirar is said to have flourished, and Kun Pandiya, whom Sambandhar is claimed to have converted from Buddhism. This would leave an interval of at least four centuries, if we allow an average of fifteen years for each of the twenty-six Pandiyas.

For these reasons, we do not hesitate to conclude that Nakkirar lived long prior to Sambandhar; and we shall probably be not far wrong if we estimate the interval between the two authors at three or four centuries.

But the age of Nakkirar is not the age of all the Ten Idylls. Probably most of them were in existence in his days. The allegorical use he makes of the form of poetic composition, known as *attruppadai*, would itself argue the later origin of his work. His *attruppadai* is most likely the last of the kind, and the collection of the Ten Idylls was perhaps made in his own time. We may therefore *tentatively* place the composition of the book of Idylls about the beginning of the Christian era.

Now passing to the poems themselves, we may note that five of the Idylls are of that form of poetic composition called *attruppadai*, which, under the pretext of guiding a needy traveller to an open-handed and bountiful prince, describes in flattering terms the provinces and cities of the latter, and his prowess and position. It is generally put as if addressed by minstrel, songster, or actor, who returns well loaded with presents from a generous prince, to a fellow minstrel, songster, or actor in search of a patron. Except the first, which is dedicated to the War God Muruga, the remaining four literally fufil this description. The first named, "The Guide to Muruga" adopts this usual form of address to chant the praise of that god and to direct the pious-minded to his worship. This figurative and curious use of the original convention is noteworthy, as it helps to indicate the

1. See also Taylor's Historical Manuscripts, Vol. I. p. 23.

the relative age of the works under consideration. Nakkirar could not have thought of making an allegorical use of this form of address, if he had not had several instances of the literal kind before him; and it is possible that some of the very works here grouped with his may have been the models from which he copied. Of the remaining five Idylls, four are erotic, *viz.*, the 5th, 7th, 8th and, 9th; while the centeral idea of the sixth, or ***Maduraikkanchi*** is to direct attention to a world beyond the present.

But as in the case of all Idylls, it is not so much the central idea or purpose that is of interest, as the imagery in which it is set. and the description of nature for which it serves as an occasion, 'The Guide to Muruga,' the first of the Idylls, is certainly not the best, though it happens to be the only one now generally known to the public. In the general wreck of letters that followed 'the extinction of the Madura College, Muruga's name seems to have served as a life-boat to this work of Nakkirar and to have saved it from that undeserved oblivion which overwhelmed its more illustrious compeers. It forms along with nine other minor works of Nakkirar a portion of the Eleventh Collection that sacred hymns of the Caivas, and with the devotees of Muruga, it is a part of their daily liturgy. A miraculous story is told of the occasion that gave birth to this work. It is said that a certain giant was in the habit of dining upon one thousand men at a time, and that on a particular day, as only nine hundred and ninety-nine were ready, Nakkirar was caught and added to the lot to make up the requisite number. But the mathematical giant was also somewhat puritanical, and so, after completing the number, instead of sitting down at once to breakfast, he foolishly went to perform his daily ablutions and thus afforded time for Nakkirar to compose the poem in praise of Muruga, who, moved by its pathos, appeared at once on the spot, killed the fastidious giant and released the poet and his nine hundred aud ninety-nine fellow prisoners.

Whatever may be its supernatural virtues, 'The Guide to Muruga' is from a literary point of view inferior to many of its companion Idylls, and decidedly so to Nakkirar's own *Nedunalvadai.* It begins with a description of the delicate mountain fairies that go about dancing and singing in praise of Muruga's victories, and the fantastic furies, that with ears, large enough for owls and serpents to sleep in, take delight in plucking out and eating the eyeballs of those slain in his battles. The poet then goes on to direct those who wish to abstract their attention from worldly concerns and to fix it on Muruga, to seek him in certain favoured places. The first of these is Thirupparamkunram, the hill in the vicinity of Madura

—the next railway station in fact on the way from Madura to Tirunelvely. It is described by the poet as west of Madura, though the hill is really to the south-west of the modern town. Madura is alluded to in glorious words, and reference is made to the ancient manner of indicating an impregnable fortress. " At the gates of Madura, " says the poet, "is hoisted the flag of victory, and by its side sleeps the image of a girl with a leather-ball in her hands." The image was hung up to represent the enemies and as a challenge to them to approach the fortress. The place next mentioned is Thiruchiralaivay, which is now identified with Thiruchentoor. In this connection, the six faces and the twelve hands of Muruga with their occupations are described in vivid terms. The third place mentioned is Thiruvavinankudi. The commentator remarks that this is the ancient name of the place, which in the days of Avvaiyar came to be called Chittanvalvu—a testimony of great value as showing the long interval that must have elapsed between Nakkirar and Avvaiyar, who is reckoned by Dr. Caldwell himself as a contemporary of Kamban, and is placed therefore in the twelfth century[1]. Here Muruga is said to hold a levee of all the gods and saints, which we may suspect to indicate a procession on ceremonial occasions. At any rate, the description of the emaciated saints with their saffron coloured cloths and deer skins is suggestive of an earthly rather than of a heavenly scene. Avvaiyar also alludes to the place as a village remarkable for Brahmin piety. The place next noticed, *viz.*, Thiruveragam, seems to have been an equally famous Brahmin colony. The Brahmins are described as uttering their prayers after their ablutions, and with wet cloths on their bodies,—a habit still noticeable in villages on the banks of the Kavery and the Tambraparani. Of course, no example of the rule, here extolled, of devoting the first forty-eight years of one's life to the study of the Vedas, can be now anywhere found. Thiruveragam[2] is generally identified with a village near Kumbakonam, though the commentator speaks of it as a village in the hilly districts,—a description not in the least applicable to the country about Kumbakonam. The poet then speaks of Muruga as taking a part in the festive dances of

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1. (There were two poetesses known by the name of Avvaiyar. The first was the Avvaiyar of the Sangam age who was brought up by a Pana family and who claimed a brotherhood with the sage Tiruvalluvar. Her poems are found in the "Eight Collections" of the last Sangam. The second one was—the woman who did—a self made woman unmarried; belonging to a Vaniya family of Oraiur, who came forward in her older age and was honoured by the name of Avvai. She was the contemporary of Kamban the poet.)

2. Eragam is a place in the Western Ghats in the District of Madura.

the mountaineers, clad in the green leaves of the forests. No particular place is here specified, but every hill is mentioned as the scene of such joyous mingling of gods and men.

But the concluding passage of the work is, perhaps the best. It reveals some of the curious habits of the people of those ancient times, which are not yet altogether extinct. The sacrifice of goats on festive occasions, the hypnotic dances which accompany such festivities, the sacred groves and junctions of three or four streets, the spreading tree under which the village elders meet for transacting public business the stones planted in pastures for cows to rub themselves against, are all mentioned as tempting situations for meeting Muruga: and most of these are still matters of interest in the out-of-the-way villages. The scene of the sacrifice is painted in detail, and it requires but little effort to identify many of the particulars with those which occur even to this day in remote rustic parts. A shed is put up with garlands of equal length hanging on all sides. A flag is hoisted with the head of a man and the body of a bird to frighten off unwelcome devils. The officiating priest wears a double set of cloths, mutters mantras, and begins the ceremonies with bending and raising the upper part of his body a certain number of times, having his hands so crossed as to touch his ears. He has a thread tied round his wrist, scatters flowers and fried paddy on all sides, kills a bull (according to the annotator it is only a goat,) and then, mingling with its blood rice and a little turmeric powder, offers the morsel with sweetmeats of different preparations to Muruga. With the burning of incense, an awful devil-dance ensues, in the course of which the priest (or rather the priestess as it happens to be in this particular case) declares to the worshippers an indemnity from famine, epidemics. and war. In the hilly tracts of Travancore, such scenes are not at all rare, and the class of people who officiate at these ceremonies are still called Velan—the very term used in the text. The poem closes by assuring the pious traveller of the favour of the deity, if the seeker after Muruga goes to any one of these places and duly worships him. There is nothing in the text or in the commentary to show that the hills described in the closing lines of the poem are the Palani hills, though popularly supposed to be so, in order to make up the six camps of the War God, as they are enumerated at present. The poem, however, names only four particular spots sacred to that deity.

Such is outline of the first of the Idylls[1], which is by no means the best of them. A glance at the poem will show how antiquated the style is. We will just mention but one or two of the archaisms with which the work abounds. One of the suffixes for forming the past participle from a verb is 'pu'; but it is so seldom used that

1. The present translator has taken it as the last Idyll.

even Kamban, in the very preface to his immortal *Ramayana* makes a blunder with it, using it as an infinitive instead of as the past participle. 'Nakkupu' means 'having licked' and not 'to lick' as Kamban would have it to mean. Now in Nakkirar's poem under notice, which contains but 317 lines in all, this suffix is used eleven times, and that in connections where there is not the least difficulty, metrical or other, to justify the use of this rare form. Again, the repetition and elongation of the final vowel sound of a verb, called *alapedai*, to indicate the past participle, is but rarely resorted to in modern literature: but in the 317 lines of this poem it occurs thirty times. I shall not, however, try the patience of the general reader by going into such grammatical details. Turning then to the vocabulary of the poem, we find but thirty Sanskrit words, even counting such common words as தாமரை (lotus), மனம் (mind), and மீன் (fish), as well as words so far altered and Dravidianised as முத்து (pearl), and உலகம் (world). Taking each line to have an average of five words the 317 lines of the poem do not show two per cent of Sanskrit words. It may be interesting also to notice that even the ancient commentator, Nachinarkkiniyar finds it necessary to point out different readings in the poem, in three or four connections, showing how long the work must have existed even before his days. The puranic account of the birth of Muruga, as given by the commentator, differs in certain important particulars from the account now generally accepted. It seems not altogether impossible that Muruga was originally a Dravidian deity; and that in the course of time, when Aryan civilization found it expedient to adopt the cult of the independent nations over which it came to exercise its influence, a place in the Puranic Mythology was found for the War God of the Tamils, as trasformed and embellished by Aryan genius, just as in more recent times, Buddhistic institutions and even Buddha himself, under the name of Sasta,[1] came to be absorbed into Brahminism.

But we have tarried too long over the first of the Idylls, which as we have more than once remarked, is certainly not the best of the collection. We therefore pass at once to the *Nedunalvadai* of Nakkirar, the seventh in the collection of Idylls, promising to return to the intermediate ones in due course. Unlike 'The Guide to Muruga' *Nedunalvadai* or 'The Dreary Winter' is confined to purely mundane matters. It is written in honour of a king of Madura who passed under the name of Neduncheliyan, the hero of Thalaialanganam. Nothing is now positively known of this Pandiya or of the victory with which his name is associated. His name does not find a place in any known list of Pandiyas, Puranic or other. At first sight it may be doubted whether it is a

1. Sasta means literally a teacher, and, according to Amara, the word is but a synonym for Buddha.

proper name at all: Cheliyan is but one of the many synonyms of Pandiyas, meaning literally the prosperous, and Nedu, meaning tall or great, seems to be but a honorific prefix. Probably the poets at the court of this Prince familiarly spoke of him by this soubriquet, exactly as the courtiers of Edward I knew him as Longshanks. According to the *Stala Purana* of Madura, the Pandiyan who reigned in the time of Nakkirar was one *Vamsa Segara*. But no recollection of his military glories seems to have survived at the time when that *Purana* was composed. But as the function of the *Stala Purana* is to relate only such occurrences as illustrate the *Lilas*, or the sacred amusements of the presiding deity of the city, no conclusion can be drawn from its silence on this point. Among the eulogies pronounced on the *Kural* when it was accepted by the College Board, there is a stanza attributed to Ukkira Peru Valutiyar, presumably the then king of Madura. May not Peru Valuthiyar, be the same as Neduncheliyan? Both names convey the same idea—the great Pandiya. But we leave such speculations to those who have the leisure and means for conducting them.[1]

Confining ourselves to the work in hand, we have every reason to believe that the patron of Nakkirar, whoever he was, was a powerful sovereign in his day, who by his indefatigable energy and indomitable valour won undying laurels for himself, and honour for his country. *Far and near, he was a terror to his enemies.* Vana Viral Vel was dispossessed of his capital,—the flourishing town of Alumbil—because he was slow to acknowledge his allegiance to Neduncheliyan. The thriving ports of Muthuvillil and Nelloor[2] were captured in no time. The princes of Kuttanad—a portion of Travancore east of the modern town of Alleppey—were among those who felt his prowess and wisely owned his sway to escape destruction. But it is his glorious victory at Thalai Alanganam that is universally associated with his name. If we are to believe Nachinarkkiniyar this victory was won against great odds. Two sovereigns like himself, Chera and Chola, and five feudatory princes, named Thittan, Elini, Erumaiyuran, Irumgovenman, and Porunan, seem to have made a combined effort to crush this

1. Mr. S. Krishnaswamy Aiyengar adduces proofs to identify Neduncheliyan with Ugra-Pandiyan. Vide his article on the "Augustan Age of Tamil Literature" pp. 40 & 41. We accept this and are further of opinion that this Neduncheliyan who was a very powerful warrior and was known as the terror to his enemies is the "Kadum-Kon" of the last Sangam. Kadum-Kon and Ugra Pandiyan are synonymous terms.

2. Can this be the modern town Nelloor? The commentator is inclined to identify it with Saliyur a town of his own imes (Sali is synonymous to nel=paddy.)

Napoleon of ancient Madura, but all in vain. "Even their drums," says the author of *Maduraikanji*, "were captured in this field of military yaga or sacrifice tc the Gods". A glorious description of this battle is found also in *Purappattu* a rare classical work of great antiquity. It is impossible to doubt, with these facts before us, that Thalai Alanganam was the scene of a decisive victory, which at once raised the prestige of the Madura Country and stirred up the literary activity of its people. In all probability, Alanganam bore the same relation to the age of Nakkirar and his college, that the defeat of the Armada bore to the Elizabethan era of English letters. When more of the real history of these ancient times comes to be known, Alamkanam and the Madura College will be found to afford but another illustration of the well-established induction that links the literary progress of a nation with its political pre-eminence. But whether more of the history of the age is likely to be known or not, this much is beyond question, that the hero of Alanganam was a restless warrior of the times, and that he had certainly more stern duties to perform than offering prizes for poems on the tresses or his lady-love, as the *Stala Purana* would have it. The poem of Nakkirar under notice itself bears ample testimony in this respect. It is in fact a prayer for the king's safe and quick return to the bosom of his queen, who passes restless nights in silent tears, because of the absence of her lord on the battle field.

It is one of these nights that the poet here undertakes to depict. The scene is laid in the bed-chambers of the palace; but the poet approaches it from the far-off rural parts, to which the shepherds have removed their cattle with the first appearance of the monsoon. It is now the end of November, and the heavy clouds, having exhausted their first fury, are now practising, as the poet puts it, the gentler art of drizzling. But the weather continues cold, and the howling north-winds are all the more fierce. The monkey on the tree shivers and contracts its limbs, and having given up its arboreal marches and depredations, now looks small indeed! The birds over-borne by the winds drop down in their flights: but they still make way as best as they can to the shoals and shallow parts of the rivers to which the fishes, unable to withstand the unusually strong currents, repair in crowds: and once there, the winged visitors make but short work of their aquatic friends. The milch cows shivering with cold forget their motherly affections and instead of welcoming their calves, drive them off with a kick. The shepherds fare even worse. This is not the time for them to gather their favourite flowers or to indulge in their other pastoral amusements. They are now far from their homes, and the nights are specially trying to them. Exposed to the moaning piercing winds, they collect in small companies of twos and threes, and light up their fires, which make but darkness

visible, exactly as their small companies make their solitude all the more impressive and pronounced. The warm the palms of their hands at these fires, and applying them to their cheeks, seek to persuade their teeth from chattering and 'drumming' (as the saying in Tamil runs) against each other. From these rural parts the poet leads us to the city through fertile paddy-fields, elegant arecanut groves, and orchards adorned with different flowers. The ripening paddy ears bow in prayer; the elongated tender arecanuts are becoming rounder with the ingathering of the fragrant catechu for which they are prized, and the boughs of the orchard trees, dripping occasional tear drops, kiss one another overhead.

It is evening when we enter the town; and passing through the streets which are as broad as rivers, we meet with strong-bodies, sinewy Mlechas, clad in loose garments, moving to and fro, full-drunk, and therefore unmindful of rain and winds. We should like to become better acquainted with these drunken foreigners, particularly with regard to their nationality—but the poet vouchsafes no further information. Meantime the fair ladies of the houses on both sides of the streets, inferring the advent of night from the opening of the *pichi* (jasmine) buds in their flower-baskets, light up their iron lamps, and scattering paddy and flowers on all sides perform their evening worship. The domesticated pigeons however, have no such means of inference, and failing to distinguish day from night, they simply alter their posture and exchange seats with their lovely mates, in the way of relieving the monotony of their enforced idleness. The menials, we observe, are engaged in grinding and preparing musk perfumes on small stones "as hard and polished as the surface of gram." For sandal paste, so unsuitable for the cold season, is nowhere in demand. For the same reason, garlands are also not in favour. The small-mouthed cold water jugs are not now in use. The exquisitely wrought fan, again, hangs in a corner, covered with cobwebs. The fire-pan and the smoke-pan are, on the contrary, everywhere in requisition. To the ordinary incenses burned in the latter, a small quantity of molasses is added in conformity with medical directions to keep off cold and catarrh. As we pass, we notice that the windows are all closed against the wind, and the airy bed-chambers in the second storey are almost forsaken. Women given to dancing now take to singing, and to keep the strings of their harps at a proper temperature, they rub them frequently against their warm bosoms.

By this time we have reached the tower gates of the palace, which look like tunnels worked through mountains, but are yet high enough not to obstruct the royal standard carried erect on the royal elephant's back. The strong doors are models of architectural skill and beauty, and are so well fitted that not even smoke can pass through. But through thefavour of the poet we

succeed in finding a passage, and are now in the court yard of the palace. It is thickly strewn with white sand, and is intended for the mirthful sports of the musk-deer and other rare animals brought up in the royal residence. But just now melancholy silence reigns there broken only by the occasional neighing of the overfed and underworked horses in the stables, the monotonous flow of rain water from the catchpipes of the terraces of the palace, and the infrequent but awful cawing of the peacock in the royal aviary, entering the palace, we pass through long corridors lit up by lamps borne by images of Yavana manufacture. Of these Yavanas, too, we are curious to know some particulars, but the poet hurries us through several spacious and well-lighted rooms to the zenanas, which he stays minutely to describe. These buildings are as high as mountains, and the flags that adorn them are as varied in colour as the rainbow. Into this unapproachable compartment,—unapprochable, it is said, to every male human being except the king —the poet fearlessly leads us, and takes us direct to the royal bedroom.

There is in that bedroom an ivory cot, well-curtained, painted and ornamented and cushioned; but to reproduce in English the poet's minute description of it would require Sir Walter Scott's command of descriptive terminology and his genius for details. As moreover this notice is intended to invite and not to supersede a careful study of the original, we may pass over such minutiae. Well; the poet then points to us a lady lying on that cot, with eyes wide open, but so absorbed in melancholy reflection that probably she would not note our presence in that forbidden place even if we were bodily there. No ornaments now adorn her natural beauty; not even a pearl necklace is there to keep company with the sacred marriage thread loosely lying on her bosom. A pair of tiny earrings now does duty for the wonted priceless ear-pendants. On her forearms we notice the mark left by golden bracelets, but their place is now occupied by poor conchshell wristlets. A solitary *mudakka* or *nalivu* (as it is generally called) guards the slender fingers that usually wear but the finest of rings. Her angelic form is now clad, not in silk, but in ordinary cotton fabrics. Thus like an outline picture waiting to be coloured, lies the queen, sleepless and careworn; and it must be remembered that it was midnight when we entered the royal bedchamber. As she rolls her eyes in thoughtless abstraction, she notices on the curtains of the cot a picture of the heavenly bodies; and the scene recalls to her the preferential love that the moon so notoriously entertains for Rohini[1], and all further vision is obstructed by the flow of tears. In such distress then lies the queen. But where is the king?

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1. Rohini is a group of stars in Taurus, said to be the favourite queen of the Moon, and on that account an object of jealousy with every other of the 7 groups of stars.

In answer to this question the poet takes us a long way out of the country. The king is in foreign lands, wintering in his camp for the rainy season. But is he there sleeping in a snug corner of his camp in the dead of this selfsame night? No ! Is he also love-sick and restless? Far from it! He is too busy for that! If we follow our poet and go into the camp, we may see him this very hour, moving from quarter to quarter, visiting the wounded and comforting the sick. Lo ! you see him walking under an umbrella and behind a torch, whose light is flaming at right angles to its handle, because of the steady northern wind, so fierce and piercing. By his side is the General of his forces, pointing out one by one the heroes of previous day's skirmish, and also the wounds that mark their valour. There, as he passes by the stables, you may note how the horses, standing day and night saddled and ready for battle, neigh and shake off the waterdrops from their sturdy sides, as if indicating their preparedness for immediate action. Nor is the king less prepared. For, behold his royal sword is carried by his trusted *aide-de-camp*, on whose broad shoulders the king familiarly reposes his right hand! Warriors know no distinction among mankind, but that of the brave and the coward! Well! we have now seen how the king and his queen spend this dreary rainy night; and having witnessed the two scenes, who among us would not join the poet in heartily wishing a glorious termination to the war and a speedy return of the monarch to the bosom of his beloved wife?

Such is the outline of Nakkirar's *Nedunalvadai ;* and I would request the reader to study it in the original, and then to say whether the author does not deserve to be placed among the very best of the poets of any country. The extreme simplicity of the central conception, the natural ease with which it is developed, the pleasing but in every way true and accurate portraits of nature amid which it is set, and the taste and tact with which every line is made to subserve the one single artistic effect that the whole piece is intended to produce, are simply admirable. It is only after carefully studying this remarkable production of Nakkirar that one is able to understand and appreciate the universal voice of antiquity that declares Nakkirar the prince and president of the Madurai College of Pandits. It is only then, that the old story of Nakkirar's venturesome criticism on the verse of Civa, the terrible deity of Madura, reveals any meaning. The story, I hope, is well known to the general reader. The reigning Pandia of Madura, having discovered a natural fragrance in the tresses of his queen, promised a rich reward—a lump of gold—to any poet that would tell him what thought he had in his mind. The poets of the College essayed in turn, but none succeeded in solving this Rosicrucian puzzle. A poor ignorant Brahmin devotee of Civa saw in the juncture a fine oppurtunity for pocketing the gold, and completing

the matrimonial arrangements he had then in contemplation. He appeared accordingly before the local deity and prayed to be put in possession of the valuable information. The deity who of course knew what queer thought had passed in the mind of the prince, granted the supplication, and favoured his dependent with a stanza praising the natural fragrance of the queen's hair. On the production of the lines, the gold was at once ordered to be awarded; but the jealous pundits, writhing under discomfiture, interposed. The stanza was produced before their College, our Nakkirar, who at once condemned it on the score of the fantastic idea it conveyed. No human hair, whether queen's or king's, said our poet, could have any odour that was not artificial or accidental. The Brahmin ignoramous was, of course, unable to reply to the criticism; and he therefore ran again for help to his deity, who now felt himself in honour bound to defend his production. He appeared accordingly in the guise of an old Brahmin, and attempted a defence; but being soon driven into a corner, the deity sought to ensnare his adversary by 'special pleadings,' and asked him whether his proposition would apply to the hair of the goddess of Madura, of whom the poet was a special devotee. All undaunted, Nakkirar would admit no exception to his proposition; and it proved too much for the patience of the god. Already irritated by opposition, he was now touched to the quick by the insult offered to the goddess, his better half. Off went his disguise, and with his third eye that opens only to burn up the universe, fast simmering and smouldering with fire, the angry deity commanded Nakkirar to retract the offensive criticism. But neither for god nor for man would our poet flinch from truth: and though death stared him in the face, he declined to countenance the unnatural conceit conveyed by the poem. The terrible third eye of Civa was now opened in full, and to escape the fierce fire that ensued, Nakkirar and his College of fellow Pundits, the story concludes[1], had to take refuge in the lotus Tank within the local temple. So did might triumph over right! But what is the meaning of this tradition,—almost the only one that has come down to us of Nakkirar? Does it not point to the extreme realism in his style? Does it not show that the poet's love of truth, love of nature, was so strong, so unswerving that he would defy all authorities, human and divine, for the shake of maintaining accuracy of representation, truthfulness of thought even in poetic composition? I take the whole story as the best panegyric that can be pronounced on the poet's love of nature and his unconquerable hatred of all kinds of extravagance in thought or expression: and no praise in that line will be ever found too much for the author of *Nedunalvadai*.

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1. Sivaprakasar slightly tampers with this story to suit his own purposes. See his Kalatti Purana; Nakkira-charukkam.

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GENERAL INTRODUCTION

I
ANCIENT TAMIL POETRY

Periods of Literature

Man in his primitive stage lived next to nature, and was interested only in the sights and sounds around him. It was only later, when he became a member of society, that he realised his obligations to his fellowmen. He then awoke to the realisation of a Supereme Being who rules his destiny, and of a world beyond this. The song that he sang reflected these three stages.

We find a striking illustration of this in the history of Tamil Literature. First came the Naturalistic period; then, the Ethical; and, finally, the Religious.

Naturalistic Poetry

Ancient Tamil poets who are known as Sangham poets belong to the first period. Their songs are mainly about what they saw and heard around them, and their simple life. They revelled in the description of landscapes, flowers, birds, and animals. They were also shaken by their elementary passions and emotions, especially love, and gave expression to these in their songs. They sang too of the details of their daily life. The dwellers of the hills spent their time in hunting. Those on the plains herded sheep. Those occupying rich lands cultivated their fields. As people of different regions got in touch with one another, their interests clashed, and fights, military expeditions, and wars were the result. So their bards sang too of heroes and battle-fields. In other words, the main subjects that engaged their attention were Nature, Love and War.

Spontaneity

Macaulay's dictum, that, as civilisation advances, poetry declines, may not be accepted as a universal proposition, and yet there is an element of truth in it. It seems to be true at least as far as Tamil literature is concerned. Unsophisticated man sang naturally, and the expression of spontaneous emotion is of the very essence of poetry. He sang as birds sing, because they must.

Therefore, it is no wonder that these ancient poets excel the modern in spontaneity and naturalness, and so in the excellence of their poetry. As civilisation and knowledge advance, spontaneous emotion are complicated by thought and reasoning, and the wells of pure feeling are choked with thoughts of artificial life. Romanticism, to use a literary expresssion, gives way to classicism; emotions, to reflection ; the natural, to the artificial. The poets that came after the Sangham period indulged more in ethical and didactic topics, and the religious poets that followed paid more attention to devotion than to pure poetry. So, if we are to taste pure poetry in Tamil, we have to drink at the fountain of Sangham literature. If Tamil poetry is to be restored to its pristine spontaneity and charm, these ancient poems should be our models.

Historical Value

These poems are valuable from another point of view. Tamil genius never paid much attention to the time element, and so historical and other documents from which we could gain an idea of ancient Tamil life are very much wanting. There are six sources of information for the reconstruction of the life of the people of those times: Tamil literary works, commentaries, accounts of foreigners, Ceylon records, inscriptions, and references in Sanskrit literature. Of these, the most important are the Tamil poems of the period. Literature embalms the culture, the ideas and the ideals of the people of the age in which it is produced, and it is in its literary works that the springs of thought and actions of the period stand revealed. So apart from the literary interest of these poems, they are a mine for reconstructing the life of the Tamils centuries ago.

II

PATTUPATTU

Pattupattu is a collection of ten idylls. An idyll is a short poem descriptive of some picturesque scene or incident, chiefly in rustic life. This collection of ancient poems comes under the category of Naturalistic poetry described above. It is not known by whom, and when, these poems written at different times were brought together. There is a Tamil stanza[1] that enumerates their names, but they are not arranged in a chronological order. The following is an attempt to name them in a probable time order, and to give a brief account of them :—

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1. முருகு பொருநாறு பாணிரண்டு முல்லை
பெருகு வளமதுரைக் காஞ்சி—மருவினிய
கோலநெடு நல்வாடை கோல்குறிஞ்சிப் பட்டினப்
பாலை கடாத்தொடும் பத்து.

1. *Porunarattrupadai* (lit. A poem of Recommendation to a Bard) was composed by Mudattamakanniar. The poet recommends Karikala Cholan to a bard as a patron of literature. It contains 248 lines.

2. *Pattinapalai* (lit. [a song of a] City and Separation) was written by Urithirankannanar. It is based on the proposed separation of a husband from his wife, and contains a description of Karikala Cholan and his capital, Kaveripattinam. It is a poem of 301 lines.

3. *Mullaipattu* (lit. A Jungle song) was written by Napoothanar. It is generally supposed to have been written in praise of Neduncheliyan. It deals with a wife separated from her husband who is away in the battle-field. It contains 103 lines, and is the shortest of the Idylls.

4. *Perumpanattrupadai* (lit. A Poem of Recommendation to a Bard playing the larger *yal*) was written by the author of *Pattinapalai*. Kanchi and its king are celebrated in this Poem. It contains 500 lines.

5. *Sirupanattrupadai* (lit. A Poem of Recommendation to a Bard playing the smaller *yal*) was written by Natthathanar, and celebrates a chieftain. It contains 269 lines.

6. *Nedunalvadai* (lit. Good Long Cold Wind) was written, it is alleged, by the great poet, Nakkirar. Its subject matter greatly resembles that of *Mullaipattu*. It has a fine description of the cold season, and contains 188 lines.

7. *Kurinchipattu* (lit. A Mountain Song) was written, it is supposed by another great poet, Kapilar. It speaks of love at first sight, in the hilly region. It contains fine description of mountain scenery, and has 261 lines.

8. *Maduraikanchi* (lit. A Song of Madura) was written by Mankudi Maruthanar. It was composed in praise of the Pandyan king, Neduncheliyan. It contains detailed descriptions of his kingdom, his administration, and Madura, his capital. It is the longest of the Idylls containing 782 lines.

9. *Malaipadukadam* (lit. The Secretion Oozing from a Hill, and fig. The Echo of a Mountain) was composed by Perumkausikanar, and celebrates Nannan, a chieftain, and his court. It has beautiful descriptions of mountain scenery. It contains 583 lines.

10. *Tirumurugattrupadai* (lit. A Poem of Recommendation to the Shrine of Sacred Muruga) is supposed to have been written by Nakkirar. It contains a description of the war-god, Muruga,

and his different shrines on the hills of South India. It depicts also the life of ancient Tamils. As a religious poem it is greatly valued by Saivites. It contains 317 lines.

We may note some family likenesses among these poems. Nos. 1, 4, 5 and 9 (*Kuttarattrupadai* as it is sometimes called) are *attrupadais, i.e.*, poems in which bards are directed to patrons of literature. No. 10, although an *attupadai*, is of another kind. It does not refer to any patron, but is intended to direct people to a god. Nos. 2 and 8 are poems celebrating the glories of the Chola and Pandya kingdoms and their capitals. Nos. 3 and 6 have the same content: the separation of a wife from her husband and No. 7 has much in common with these. Nos. 4, 5 and 8; contain matter for history. Nos. 8, 9 and 10 contain fine descriptions of mountain scenery.

LANGUAGE

The following comments on the language and style of *pattupattu* apply also to the poetry of the Sangham period in general. To a modern reader these poems will seem strange and difficult. There are words and phrases that have become obsolete, and grammatical forms that are utterly strange. Many of these poems were written at a time when Tamil was comparatively free from Sanskrit words and Aryan culture. It has been calculated that there are only two percent of Sanskrit words in them.

Mattu

This is not the only difficulty in the study of these poems. A beginner is confused by the strangeness of the construction of these poems. They cannot be cut into parts, and in order to understand and appreciate them the central ideas should be first grasped. Otherwise one would be lost in their labyrinths. The thought runs from line to line, so to speak, breathlessly till the end. Ideas are connected by participles and adjectives indefinitely. and the finite verb is very seldom seen. The use of the finite verb is probably a later introduction in all languages, and certainly is in the Tamil language. Words and phrases seem to be out of place, and you have to go backwards and forwards to connect them together. There are very few suffixes to denote constructions. Sometimes the *agam* and *puram* elements (see below) are so interlocked that one is puzzled where the one begins and the other ends. It is here that we require the aid of a commentator to bring together connected ideas that lie sundered, to extricate unconnected thoughts that are involved, and to bring order out of apparent chaos. It is this work of linking up that is called *mattu* (மாட்டு) by Tholkappiar. It is not ideas alone that are thus

disconnected. It should not be supposed that these ancient poets deliberately put difficulties in the way of readers. This form of composition was natural to them, but strange to us.

We are indebted to the great commentator, Nachchinarkiniar, for his excellent work in this respect, although at times his language itself is strange and obscure. In some places he seems to make confusion worse confounded by his far-fetched linking up of words where a straight commonsense explanation is possible. However, we cannot do without him, as, but for him, these poems would have remained riddles to modern readers.

LITERARY APPRECIATION

Terseness

Apart from other points of superiority of ancient poets to modern ones, there is one quality which claims our admiration. It is their terseness of expression. Advocates of the study of Greek and Latin classic lay emphasis on the fact that these works train one to give terse and concise expression to one's thoughts. A student of these ancient Tamil poems will realise that they are not at all inferior to the European classics in packing thoughts in terse, pregnant words and phrases. He will find that words are so dove-tailed as to give him the impression of an inlaid mosaic.

Nature Poetry

A distinguishing characteristic of a great poet is his love of Nature. A true poet feels kinship with Nature, observes the various sights and sounds around him, and gives expression to his appreciation in arresting, realistic language. There are artificial poets, like the classical poets of English literature, who use stereotyped stock phrases about Nature merely as a frame to set off their poems, and not because they observe her directly, or love her for her own sake. The graphic language used by ancient Tamil poets indicates their first-hand acquaintance with Nature. One is struck with their pen-pictures of mountains, clouds, the ocean, rivers, fields, woods, animals, birds, trees, plants, and flowers. They seem specially fond of flowers. In every one of these Idylls there is a surfeit of flowers of every hue. In the *Kurinchipattu*, for instance, the poet recounts in one passage as many as ninty-nine flowers of the hilly region. The Tamil people, it may be noted here, continue to have this partiality for flowers even to the present day. Birds and animals are similarly introduced in every poem. The descriptions of beautiful landscapes are wonderful pen-pictures. The portraiture of the cold season in *Nedunalvadai*, and of the evening in

Kurinchipattu, for example, are masterpieces that could hardly be excelled.

It must be admitted that beyond sensuous appreciation, these poets had no higher conception of Nature as leading to thought of God or man. In other words, these poems do not contain, to use a famous phrase of Matthew Arnold, a criticism of life. Nor do they attain that unique conception of Nature of which Wordsworth is the High Priest: Nature as a living soul with which man can commune, and from which he could derive hope, consolation, and instruction. These poets lived in a simple age, and confined themselves to the concrete conceptions of life, and could not rise to asbtract ideas.

Realism

The graphic realism of these poets is seen not only in their wonderful portraiture of Nature, but also in their delineation of female beauty. This has, we may observe, been a special trait of all Tamil poets. In quite a number of these Idylls we have most detailed descriptions of female beauty. Some of these descriptions may offend modern taste, but we must remember that in that simple age women's dress was scanty, and, therefore, descriptions of the different parts of the body would not have been considered indecent. We ought not to judge ancient life by modern standards. This graphic realism is also evident in the descriptions of the life of the people, as noted below.

Imagery

Imagery is another strong point with oriental poets. The abundance of similes almost bewilders imagination. Similes are of two kinds: the primitive, and the elaborate. Many of the similes in these poems are simple and primitive, but there are also those that are elaborate containing more than one point of comparison. There are instances of similes within similes. Very often a simile is long drawn out, and the poet seems to lose sight of the point of comparison and goes on to develop some word that happens to be in it. Examples of such similes are pointed out in the Introductions to the various poems.

In this connection we may point out another striking peculiarity. The oriental, at least the Tamil, has a partiality for furnishing attributes, whether relevant or not, to nouns for the purpose of decoration. There are many illustrations of this in these poems. Sometimes they are adjectives, sometimes phrases, clauses, and even long passages. For example, whenever the earth is mentioned, the poet feels that he should add some such phrase as "surrounded by the ocean," although there is no point in it in the context. Such decoration may seem too

gaudy to a westerner who lives in a country which is dull and colourless, while it is natural to one who lives under tropical skies where Nature revels in colour and sunshine. If the sense of beauty is one of the essentials of poetry, the oriental has certainly an advantage.

Modern Tamil poetry contains far-fetched similes, metaphors, hyperboles, fantasies, and conceits that are often ridiculous and childish. They resemble those found in that degenerate English poetry called metaphysical. But these ancient poets sang naturally, and so did not indulge in these extravagances.

ATTRUPADAI

There are in this Anthology five poems of a peculiar class called *attrupadai* that deserve special mention. They are: *Porunarattrupadai*, *Perumpanrttrupadai*, *Sirupanattrupadai*, *Malaipadukadam* (sometimes called *Kootthararattupadai*), and *Tirumurugattrupadai*. To avoid repetition it would be convenient to note here their general features.

An *attrupadai* is a poem in which a bard or minstrel is recommended to go to a patron to solicit help from him. There were four kinds of minstrels in ancient times: *porunars*, *panars*, *koothars*, and *viraliyars*. *Porunars* are bards who formed a part of the retinue of kings, and served them both at home and abroad in war. At home they sang songs exalting the king and his heroic deeds. In times of war they stirred the army with their songs. It is these war-bards that contributed a great deal to the literature of the ancient Tamil land. Although they had the patronage of kings, they do not seem to have been well off always. *Panars* are minstrels of a lower order who lived a gypsy life, and lived in the outskirts of villages Sometimes they were engaged in fishing (see *Perumpan*). They suffered from chronic poverty, and were generally half-starved and dressed in dirty and ragged clothes. When, however, they succeeded in getting into the favour of kings they were well-fed and given valuable presents. They were gluttonous, drinking toddy and eating meat to excess. It is almost unbelievable that kings gave such miserable creatures chariots, horses, elephants, and lands out of all proportion to their status and needs. Perhaps the kings loved music to an extaordinary degree, or more probably, their inordinate vanity was flattered by these minstrels. *Koothars* were actors, and play-acting was popular at the time. *Viraliyars* are female bards.

It may by noted here that while the first four *attrupadais* conform to our definition, the fifth refers to devotees directed not to a patron, but to a god.

For further remarks on the various *attrupadais* see Introductions to these poems.

THE LIFE OF THE PEOPLE

We have already noted how valuable early Tamil poems are in reconstructing the life of a by-gone age. There is much to be gathered in the various anthologies and epics of the period, but we confine ourselves only to those things that are brought out in the Ten Idylls. The Introductions of the various Idylls will deal in detail with these. But a short connected summary will be helpful here.

Government

These poems deal with the Tamil country: the Chera, Chola, and Pandyan kingdoms and some feudatory states. The kings and the chieftains were not absolute rulers. They had ministers and councils to assist them in ruling their territories. There is a mention of five assemblies or councils in the Pandyan kingdom. They consisted of ministers, priests, generals, ambassadors, and spies or intelligence officers. There were judges too who were thoroughly honest and impartial. Besides these, village affairs were conducted by the elders, who gathered together in *manrams* which were originally open places under trees, and later buildings. The kings like the great Karikala Cholan took a keen interest in agriculture, commerce, and literature. Good roads were constructed, and guards were appointed to prevent traders from being robbed. We gather that the revenue of the kingdom was derived, apart from taxes, from tolls, custom duties, tributes or spoils taken from defeated kings, and gifts from grateful subjects.

War

Ancient Tamils were war-like, and seem to have been an aggressive race constantly engaged in military expeditions. Lust of power, cattle-lifting, and private grievances were some of the motives for these wars. The rural people were especially exposed to these ravages, while the dwellers of cities were comparatively immune, as they lived in fortified placess. The king led the forces in person in a chariot attended by his generals and bodyguards, infantry, cavalry, and elephants. The instruments used were swords, lances, battle-axes, bows and arrows, and shields. For defence they erected strong wall surrounded by deep moats with a thorny jungle between them. The various operations of war are noticed in the sections, *Agam* and *Puram* below. There are fine descriptions of the royal camps in *Mullaipattu* and *Nedunalvadai*. The victors utterly destroyed the conquered territories unless the vanquished sub

mitted to them. Stones were erected in places where heroes that fell in battles were buried. Cremation came in only with the advent of the Aryans.

Trade

Ancient Tamils were great traders. They crossed the high seas and traded with such distant lands as Greece, Rome, and China, besides neighbouring countries. They exported peacocks, pearls, gems, pepper, salt, etc., and bought the products of foreign countries, such as horses. Salt is often mentioned as an article of internal trade. Kaveripattinam was the great emporium of those times, and the exports and imports were stamped with the Chola tiger mark, and the customs were well organised having efficient officers.

Cities

Fortunately we have a compact and detailed account of two of the greatest cities of the time: Kaveripattinam and Madura. From this we can find out a great deal of the life of the people of those times. (For a full account see the two poems, *Pattinapalai* and *Maduraikanchi*.)

Occupations and Caste

The Aryan division into four castes came in only after these people fully penetrated the country. No doubt Tholkappiar mentions the Aryan system in his grammar, but that was an attempt to foist the alien order on the Dravidian people. There were, however, classes having various occupations. The chief of these were *ulavars*, or farmers who were also called *vanigars*, as they combined the work of cultivation with trade; *valayars* or fishermen; *idayars* or shepherds; *veduvars* or hunters; and *panars* or singers. Besides these, there were goldsmiths, blacksmiths, carpenters, chank-cutters, and manufacturers of various articles of trade.

Women

Great prominence is given in these poems to women, and their features are described in great detail in a number of passages. Women enjoyed great freedom and moved in public. Purdah was introduced into India only after the Muhammadan conquest. Women danced with young men, sported in public places, and went to the temples with their offerings. They attend the kings in their palaces. In hill districts they were courted before their marriage. However, they were modest in their ways For instance they would not invite a stranger to be their guest personally, but would give the invitation through their children. The queen mentioned in *Nedunalvadai* had apartments which no male except

her husband could enter. Women arranged their hair into five braids. They wore many kinds of jewels made of gold, pearls, and gems. Women of the lower classes wore ornaments made of conch shells. They painted their faces and applied perfumes to their bodies. Flowers were universally worn. Women of the hill country wore dresses made of leaves and flowers, while some of them were practically nude. Women of the higher classes wore fine-spun silks and fine-coloured garments. Weaving was evidently a highly developed handicraft. As to the dress of men, the king wore starched clothes; his counsellors, turbans; and his bodyguards, coats.

Food

Rice was the staple food. *Tinai* (panicum) is often mentioned. The people of those times were not vegetarians. They ate the flesh of rams, deer, fowl, iguana, and even pigs. They also ate fish and crabs. Other articles of food were jack and mango fruits, honey, sugar-cane, *aval* (roasted rice), different kinds of cakes, and pickled fruits. Evidently the Brahmins were vegetarians. Toddy was a popular beverage. Meals were served on teak and palmyra leaves.

Houses

The huts of the common people were built of clay and covered with thatch. But the rich lived in mansions, some of them seven-storeyed. These mansions had terraces, piazzas, and porticoes. Palaces had lofty gateways with *gopurams* (towers). The king sat in an audience hall to attend to the affairs of the state. In his palace there were artistically made lamps, bedsteads, and water clocks.

Amusements

People amused themselves by dancing, singing, witnessing plays, wrestling, and attending ram, cock, and bullfights. Women and men sported in the sea and river. They had periodical festivals. The women played a kind of game called *kalangu* (See Introduction to *Perumpan.*)

Virtues

The hospitality shown to strangers, the honesty of the *vanigars*, the impartiality of the judges, the modesty and chastity of women, the gratitude and loyalty shown by soldiers to their king, the devotion of the king to the welfare of his subjects: these are indications of the high ethical sense of the people of those times.

Music and other Arts

Music was in an advanced state of perfection. There were seven notes in the musical scale. There is reference to proper

rules of music. There were different tunes appropriate for the different regions, and even tunes for the different parts of day and night. In two of the Idylls the various musical instruments used are mentioned. The most important of them is the *yal*, of which there were different kinds, and one special kind of *yal* is mentioned. The kings patronised musicians to an astonishing degree, and they were of different classes. (See General Introduction: *Attrupadai*). The hyperbolic statement that robbers were converted by music would show how highly developed was the art of music at that time. Dancing was another fine art cultivated, and it was indulged in on festival occasions on specially built stages. Plays were acted.

There are references to painting and architecture. They made images, but they do not seem to have been in any enduring material, as no status are now found in the Tamil country. "Horse lore" is mentioned, but that might have come from the Aryans. There is a mention of a treatise on cooking composed by Bhima, one of the Pandavas. Even thieving was reduced to an art!

In short, at least a thousand five hundred years ago the Tamil people were in a highly advanced state of civilization.

RELIGION

At the time in which some of the poems were written Aryan influence was just beginning to be felt, and in the case of others it had made some headway. Muruga, the Dravidian war-god, was worshipped generally. Some of the Aryan divinities also were worshipped side by side. In fact, the Idyll that is chronologically the last was composed in honour of Muruga. In this Idyll, however, Muruga was identified with Kartigesa, the Aryan war-god of six faces and twelve arms. Kotravai was the war-goddess of the Dravidians, and we find her invoked in some of the Idylls. The Aryans identified her with their war-goddess, *Durga*. In the *Mullaipattu* Mayon, the Dravidian god of the *mullai* region, is identified with Aryan Vishnu. Vishnu and Lakshmi are mentioned a number of times in the Idylls. In the *Tirumurugattrupadai* two other Aryan gods: Indra and Brahma, are mentioned. Siva, who is worshipped as the Supreme Diety now, is mentioned in two of the Idylls: *Malaipadukadam* and *Tirumurugattrupadai*. In the former he is described as the god who lives in the Naviram hill, and in the latter, he was only the rank of the other major gods. There is also a reference to minor and "local" gods.

Besides the Vedic religion, the Buddhist and Jain creeds competed with the ancient faith of the Dravidians. Besides

Brahmin priests and ascetics, there were Buddhist and Jain monks.

Various superstitions that were prevalent are noted in the Introductions to the poems.

One thing stands out prominently in the religious life of the People of India, and that is their spirit of religious toleration. The kings and the people were tolerant of all the faiths in the land. If the Aryan creeds replaced the Dravidian in time, it was a case of peaceful penetration, rather than of violent perversion.

DATES OF COMPOSITION

The dates on which these poems were composed are not easy to determine. Research in Tamil literature and history is still in an elementary stage, and there are very few materials for determining them. Some scholars place these poems in the first century of the Christian era, and others postpone them to the end of the third century. No reputable scholar now believes that they were written before the Christian era. It is generally agreed that they belong to the Sangham period. It is also the opinion of scholars that these poems were written on dates near one another. There are, however, a few that think that in the case of some a few centuries intervened. We are safe in saying that three of them: *Pattinapalai*, *Porunarattrupadai* and *Perumpanattrupadai*, were written in the same period, because the first two celebrate the same king, and were intended to be presented to him, and the third was composed by the author of the first. Probably *Porunarattrupadai* is the earliest of the Ten idylls. At any rate it was composed before *Pattinapalai*, as the former makes no mention of the later exploits of Karikalan, we could fix the dates of these three poems approximately. But this too is a moot point. (For further discussion of this see Introduction to *Pattinapalai*: Date of Composition). It has been pointed out that the first two of the above poems and *Mullaipattu* are evidently the models on which all the other Idylls were composed, and, therefore, may claim a priority over the others.

There is one internal evidence that affords great help in determining the comparative time relation of these poems. The Aryans penetrated the Tamil land gradually, and there was a time when the Tamils lived their own lives uninfluenced by any external culture. Consequently the Sanskrit words used in some of these poems are almost nil, while in others there is a progressive increase. Similarly there are poems in which we find very few references to Aryan customs, manners, and worship,

while in others there are many. It is safe to say that the less a poem reflects Aryan influence, the more ancient the poem is. For example, scholars are agreed that *Tirumurugattrupadai* is the last of the Ten Idylls, judging from the style, language, and numerous references to Aryan culture and religion.

Epigraphy is a valuable guide to historical reconstruction, but unfortunately there are practically no inscriptions in South India that are of much value in this investigation. We have to be content with the general impression that these poems were written, at the latest, 1,500 years ago.

PORUL: AGAM AND PURAM

There is one peculiarity in ancient Tamil poetry that must be understood for grasping its full significance. Tholkappiar, the ancient grammarian and critic, in his famous work, *Tolkappiam*, has a section called *Poruladikaram* which deals with the subject of poetry: the incidents of life which form the object (*porul*) of poetic treatment. It contains also chapters on the emotions which poetry appeals to. The first five chapters throw a great light on the peculiar civilization evolved by ancient Tamils. We may observe here that a similar treatise is not found in any other language.

As we have noted before, the attention of the ancient people was mainly centred, besides Nature, on Love and War. Tholkappiar divided *porul* or the subject matter of a poem into *agam* or subjective element, and *puram* or objective element. The first relates to Love, and the other to Life, especially War and affairs of state. True Love is considered under five physiographical divisions:

1.	*Punarthal*	(union)	*Kurinchi*	(hill country)
2.	*Pirithal*	(seperation)	*Palai*	(desert)
3.	*Irutthal*	(wifely patience)	*Mullai*	(jungle)
4.	*Irrangal*	(wifely pining)	*Neithal*	(sea-coast)
5.	*Udal*	(wifely sulkiness)	*Marutham*	(fields)

Puram which relates to war and state has matter corresponding to the above physiographical divisions:—

1.	*Vetchi*	(cattle raid)	*Kurinchi*
2.	*Vahai*	(victory)	*Palai*
3.	*Vanchi*	(invasion)	*Mullai*
4.	*Thumbai*	(war)	*Neithal*
5.	*Ulini*	(seige)	*Marutham*

(The above are the principal divisions. There are two more, but they are not usually regarded as important).

It would be noted that *puram* matter is given the names of flowers, as these flowers were worn in war according to the different regions to which the soldiers belonged. To take a poem as an illustration, the scene of *Mullaipattu* is laid in a jungle region, and the wife of the chieftain awaits with patience the return of her husband, who comes home after the invasion of a neighbouring territory.

It must be understood that Tholkappiar in laying down these rules did not make them arbitrarily, but only codified what he found in the best ancient poets. Those who followed him were guided by these literary conventions.

VERSIFICATION

The following will be found useful to those who wish to study these poems in the original. Two kinds of metre are used in these poems. One is *asiriappa* peculiar to the *agaval* verse, in which each line consists of four feet or sections, each foot containing two syllables. These lines have a flowing and rapid swing. The other is called *vanchippa* in which each line consists of two feet, each foot consisting of three syllables. These have a slow, halting swing.

Tamil verse is characterised by both rime and alliteration called *etukai* and *monai* respectively. Ancient poets do not seem to be bound strictly by rules of prosody as modern poets are. We find in these poems not only rimes in separate lines, but sometimes in the same line in place of alliteration; and sometimes alliteration serves the purpose of rime. There are also here and there lines that have neither rime nor alliteration, but musical effort is nevertheless produced by suitable words. Music is produced not only by these poetic devices, but also by the harmonious combination of musical words which the poet selects instinctively. We must not forget that Tamil poems are meant to be sung, and these poems when sung produce a most pleasing effect on the ears of those who are conversant with the Tamil speech.

PATTINAPALAI

19-4

PATTINAPALAI

INTRODUCTION

NAME

Pattinapalai is a combination of two words: *pattinam*, city and *palai*, desert or separation. The city is Kaveripattinam, a famous Indian emporium of ancient times, and the capital of the Chola kingdom. As to *palai*, the word means literally desert, and, as noted before, the corresponding *agam* or subjective element of a poem treating of the *palai* region is separation of lovers. So *Pattinapalai* means in this case the proposed separation of a wife from her husband who wishes to go to Kaveripattinam. The poem is not called *Palaipattu* after the analogy of *Mullaipattu* or *Kurinchipattu*, two of the Ten Idylls, presumably because in this poem the city looms larger than the separation element, which is very small, being confined to five lines only.

PORUL OR SUBJECT MATTER

These five lines forming the *agam* element of the poem are deftly inserted in the middle and the end (tr. ll. 261-264 and 379-382). The poet proposes to go to that great patron of Tamil poets, Karikala Cholan, with a poem composed to celebrate his reign with a view to getting a reward from him. His wife is inconsolable at the prospect of separation, especially as her husband has to go through a desert to reach the Chola capital. Such is the love existing between them that he postpones his visit, and prefers to stay at home even if he stood to lose the Chola kingdom. It may be noted here that the poet did go at a later period, and, according to another ancient poem, was rewarded with sixteen lakhs of "gold."

The remaining 296 lines are devoted to the *puram* or objective element of the poem. There are two subjects treated: the Chola capital, and the Chola king.

KAVERIPATTINAM

The city was variously called Kaveripattinam, Kaveripoompattinam, Pugar, and Kakanthi. The first and second names were given because the city was situated at the mouth of the river Kaveri. The addition of *poom* in the second name was due either to its beauty or its abundant flowers. The name Kakanthi was given to it because it was at one time ruled by a king called Kakanthan. Pugar means a sea-port town.

Apart from its literary merits, this poem should be of great interest to Tamil people, as it is the earliest description of a Tamil city. There is also a very good account of the city in a later poem, *Silappatikaram*.

The opening lines give us a fine pen-picture of the rich Chola country watered by the "Kaveri mountain-fed." The city was full of parks, groves and lakes. It was surrounded by a strong wall with a gate on which the Chola tiger-mark was set. People of different occupations and castes dwelt in the various parts of the city. Being a sea-port town, the fishermen's quarters and their life are described in some detail. There was an outcaste village in which pigs were reared. There is a vivid description of the quarters where alms-houses and monasteries existed. The streets that faced the sea had mansions of rich citizens. In the streets of traders were houses of many storeys with wide piazzas. The *Vanigars* (*Vellala* merchants) lived in a crowded section. Flags were flown in the bazaar street where food was sold, and in toddy shops. There were temples and rest houses. The port, the ships riding at anchor, the ware-houses and piles of merchandise are all graphically described.

The city was a great emporium and port, and an account of the trade carried on by it is found in a noted passage of the poem. The imports and exports piled up in the custom-houses were so great that they are said to look like hills. They were stamped with the Chola tiger-mark by officers who were vigilant. The following gives us an idea of the trade of the city:

Himalayas sends gems and gold,
While Kudda hills, the sandle wood
And *akhil*; pearls from the south seas come!
Red coral from the eastern sea.
The Ganges and the Kaveri bring
Their yield; Ceylon provides its food,
And Burma, manufactures rare.

It is noteworthy that Ceylon was at one time the "granary of the East," and fed the fertile Chola kingdom. But now it goes a begging for its staple food! The pearls "that from the south sea came" may have come from the sea adjoining Ceylon, or from Korkai, an ancient Pandyan capital.

KARIKALAN

The next section of the poem deals with the exploits and the reign of Karikalan the Great, known as Perum-thiru-mavalavan. He was the posthumous son of Ilayon Nedunchenni. *Porunarattru-padai*, another Idyll, says that he inherited the throne when he

was in his mother's womb. Enemies seized his throne, but, as this poem tells us, he escaped and regained his kingdom. There are accounts of his exploits scattered in a number of ancient Tamil poems, but only in these two do we find reliable and full accounts of this king. According to these poems he was a great warrior, statesman, and empire-builder. In ancient Tamilakam he was a sort of Napoleon or Caesar. This poem recounts the races which he subdued: the Oli chiefs, Aruva kings, Northern kings, kings of Kudagam, the Pandyan king, minor shepherd kings, and Irungoval. The Oli and Aruva kings probably ruled the districts between the Chola and Pallava kingdoms; the Northern kings (Vadavars) are Pallava kings; Kudagam is Coorg; the minor shepherd kings (Pothuvars) are chiefs of the pastoral tribes that inhabited regions north of the Pallava kingdom; Irungoval was a chief that ruled over a district south of the Chola kingdom. The poem speaks of even the great Pandyan king as being scared by Karikalan. *Porunarattrupadai* speaks of his victory at Venni, where he defeated the combined armies of the Pandyan and Chera kings. *Agananuru* says that he defeated nine kings, and *Silappatikaram* speaks of him as carrying his conquests as far as the Himalayas and setting his tiger-mark on the crest of a mountain. This is probably an exaggeration.

Like the great Washington, Karikalan was "great in war, great in peace, and great in the hearts of his countrymen." This poem speaks of his creating villages out of forests, deepening tanks, enriching his kingdom, making shrines secure, and constructing fortifications. He removed the Chola capital from Uranthai (Uraiyur) to Kaveripattinam, presumably because he thought that a sea-port city would be more advantageous for commerce.

Karikalan had another side to his character. He was a great patron of poets. When we remember that the first long sustained compositions of ancient Tamil poetry that formed the model of the other Idylls were written during his reign, the extent of the king's patronage of literature will be realised.

There is a little intimate touch at the end of the poem that makes the whole world kin. This dreaded warrior is spoken of as romping with his children:

> The crimson paste rubbed on his chest
> Is now worn off by frolics wild
> Of his gold-bangled children dear.

The king loomed so large in the popular mind that many legends gathered round his name, as it very often happens in the case of supermen. The poem says that in the popular mind

he could mountains move
Fill up the sea, bring down the sky
And make the moving air stand still.

There, again, is the fanciful explanation that he was called Karikalan because his leg was burnt when he was a child. This story may be discounted, as his grandfather too bore this name. There is another legend that an elephant sought him out and presented him a royal garland. Even the statement of his Himalayan expedition seems doubtful. There is no mention of it made in this poem. However, these apocryphal stories have the cumulative effect of indicating to us what Karikalan was in the minds of his countrymen.

SOCIAL LIFE

We can gather something of the life, the customs and manners of ancient Tamils from this poem. One of the most interesting passages of the poem is that relating to the *Vanigars (Vellala* merchants) who formed the backbone of the population and lived in unity in a crowded section of the city. In a splendid passage (ll. 225-252) their virtues are recounted: their unwillingness to take life, their abhorrence of thieving, their piety, their charity, their spirit of love, their sense of justice, and their truthfulness:

They speak the truth and deem it shame
To lie. For others' goods they have
The same regard as for their own
In trade. Nor do they try to get
Too much in selling their own goods,
Nor give too little when they buy.
They set a fair price on all things.

One is inclined to think that these primitive people had higher ideas of honour than present day society with all its vaunted civilization. There was no haggling, and their commercial morality seems to have been based on a higher principle than "business is business."

We catch a glimpse of the amusements of the people. The Children played with "tiny cars that horseless move." The fishermen played in wrestling grounds, and sometimes fought in earnest. On full moon days they quitted work, and with their womenfolk adorned themselves, ate, drank toddy, and bathed in the sea all day long. The outcaste people amused themselves with ram and cock fighting. The rich citizens enjoyed themselves by indulging in sensual pleasures at night, sang lyrics, and

acted and witnessed plays. The women in the traders' quarters enjoyed themselves in the wide piazzas of "cloud-capped, lofty, storeyed halls." The city was much beflagged. There were various flags to mark places of worship, toddy shops, halls of disputation, locked baskets of tasty victuals, and masts of ships in the harbour. Rice was thrown as an offering over food exposed for sale. Memorial stones were erected to mark the graves of heroes, and encircling them were spears and shields. The water supply of the defeated enemy was cut off. Rich people built many-storeyed houses with many courts. Men and women wore garlands on festive occasions. The women of the common classes wore garments made of leaves.

The city was cosmopolitan. There were foreigners from different parts of the world " speaking diverse tongues." Most of them were traders, but others were teachers of ripe scholarship, probably Aryans, who carried on disputation in lecture halls.

RELIGION

There are many references to the religious life of the citizens. We find primitive forms of worship side by side with more exalted cults. The fishermen

> plant the sword of the gravid shark.
> To seat their sea-god great.

They believed in sea-bathing to wash away their sins. The dreadful shrine mentioned in the poem is probably Kali's. The most popular deity worshipped was Muruga, the war-god. At the festival held in his honour,

> Hormonious with the dances wild
> Of frenzied maids by the war-god stirred,
> The flutes do pipe, the lyres do twang,
> The trums roll loud, and the tabors sound.

Besides these Dravidian deities, there were Aryan gods also. Lakshmi's form was painted on the walls as the guardian deity of the city. We are told that "the good and worthy gods protect the city's limits." The Vanigars seem to have been influenced by the Vedic religion:

> They do their duties by the gods,
> Oblations offer, tend with care
> Fine bulls and cows, exalt the priests
> That teach the Vedas four.

The words used are: *amaras*, *avuthi*, and *nanmaraiyor*, meaning respectively gods, sacrifice *(yagam)*. and Aryan priests that

taught the four Vedas. There is also reference to Aryan *rishis*, "hermits with matted locks."

We also find something like the *linga* worship. We may say here that originally, there was no idol worship in the Tamil land, and it seems to have been introduced later by the Aryans. There was only a *kandu* or pillar placed for common worship in public halls. This may have been latter developed into the phallus. That the people grasped the idea of a universal God may be inferred from a reference to a flag "to the spotless, glorious God adored by all." That they had an idea of another world is evident from the phrase, "in this our birth and in the next."

Buddhist and Jain Influence

That Buddhism had begun to invade the Chola land is evident from various references in the poem. Asoka, the great king had sent, before the Christian era, Buddhist missionaries all over the East to propagate Buddhist doctrines. South India was beginning to be influenced by Buddhism and Jainism at this time. Abstention from meat, horror of taking life, and charity to men and animals that were so characteristic of the *Vanigars* were partly at least due to the ethics of these religions.

The existence of diverse forms of faith side by side shows the spirit of toleration so characteristic of the people of India, and is in striking contrast to the intolerance shown even at the present day in Western countries.

LITERARY MERITS

Pattinapalai is one of the finest of the Ten Idylls. We have noticed the characteristics of ancient Tamil poetry in general, and *Pattupattu* in particular. These comments of course apply to this poem, which is eminently one representative of the ancient Naturalistic school. Therefore the following comments are supplementary and illustrative.

Pen-Pictures

The poem is full of splendid pen-pictures. The description of the Chola kingdom, its capital with its various sections, its customs, houses and bazaars, and the feats of the Chola king are told with vivid realism and wealth of detail.

One of the most realistic and graphic passages of the Poem is the description of the havoc wrought by Karikalan on his enemies. Here the poet brings home to us the desolation wrought by the king by vivid contrasts between the former and later conditions of his enemies' territories. The stags with rugged

horns freely leap about where there used to be tanks. Elephants roam about where God's emblem was worshipped by all. Streets of towns are now overgrown with grass and thistles, and there

> the jackal shrieks
> And howls; the owl's sad hoot is heard.
> The bittern whoops. Dread goblin bands
> And female ghouls that corpses eat
> With hair dishevelled fill the place.

The storeyed mansions "whence parrots prattled honied words" and were the scenes of many a sumptuous feast lie ruined:

> now the hunter leather-shod
> Comes here with drum and curv-ed bow
> And steals the stores; from empty bins
> The bent-billed owl in daylight hoots.

The characteristic fondness of Tamil poets for describing female beauty finds an illustration in the following passage:

> In them do gather women fair
> Whose feet are pink; whose thighs, close knit.
> Adorned are they with gauds of gold.
> Their hips are broad; their dress is soft;
> Fair are their skins red coral-like.
> Arrayed are they like peacocks gay;
> Their eyes are deer-like, and their speech,
> Like the parrot's prattle.

Love of Nature

There are a number of passages in the poem that show how much the poet appreciates Nature. The passage on the devastation wrought by Karikalan and the simile quoted below about the mingling of the river and the sea are examples of this appreciation. The poet is fond of flowers. The city contains "gardens bright with flowers"; there is "a riot of gaudy tints that gleam from fragrant flowers that edge the banks"; the city is "blest with never-failing flowers" (an allusion forsooth to *Poompattinam*. The slender fingers of ladies are likened to *kanthal* blooms. The Kaveri in its course brings in "pearly sands" that are scented with flowers. The water-lily, the *neythal* blossom, the flower of the sugar-cane, and white blossoms of creepers, are some of the flowers alluded to in the poem. We find references to the following birds and animals: the lark, the cuckoo, the parrot, the peacock, the dove, the elephant, the tiger, and the deer.

Imagery: Similes

We have a number of beautiful similes in the poem. Some of the similes are simple having only one point of comparison, but arresting. For example, the ships at anchor are

> like tuskers huge
> Which shake the pegs to which they're tied.

The fishermen's huts against which fishing-rods are placed look like

> Memorial stones round which lean spears
> And shields.

The nets placed on the white sands seem like "gloom with moon-light patches mixed." The poised and just hearts of the Vanigars are compared to the pin in the middle of the yoke of their plough. The sides of war-drums with their dark and white rings are like the eyes of demons.

There are also elaborate similes. Karikalan's escape from prison is compared to the escape of a trapped elephant:

> As a long-trunked tusker falls when trapped
> Within a pit, and breaks with tusks
> The sides, and on the piled up earth
> It steps, escapes, and joins its mate.

Some of the similes have more than one point of comparison. The mingling of the waters of the Kaveri with those of the ocean is described in the following double simile:

> As the red sky meets the mountain dark,
> As clings the child to its mother's breast,
> So seem the ocean's waters clear
> That mingle with the stream and roar
> With mighty waves.

Here we have two points of comparison. One is closeness. The other is the resemblance of the dark ocean to the dark mountain, and the tawny river to the orange sky. Again, in the simile where the temple flag is compared to cane flowers, there are two points to be noticed. The flag is as white as the flower of the cane, and the white street is like the white sandy banks.

Sometimes poets are not content with merely bringing out the points of comparison, but go on elaborating and extending the passage in which the simile is contained, losing sight of the purpose of the comparison. Such similes serve not the purpose

of elucidation only, but also of embellishment. Milton introduces many such similes. In this poem we have one such. The ladies of the merchant street are said to have fingers like the petals of the *kanthal* flower, and not content with the obvious comparison, the poet goes on to describe these flowers and tells us that they grow on mountain slopes and diffuse their pollen in the air.

We note that the poet has a partiality for astronomical similes.

> The fishermen wrestle
> As stars that move in the blue expanse
> Do mix with planets.

The ponds on whose banks grow flowers

> Look like the moon when girt with stars
> In a cloudless sky.

The customs officers are as prompt as

> The horses of the hot sun-god
> That draw his car.

Hyperbole when used within certain limits in an admissible and attractive figure of speech. More modern Tamil poets have used this useful device in an extravagant and fantastic manner. Ancient poets, however, rarely indulged in it, and when they did, they kept it within limits. Our poet has used only one. In describing the much beflagged streets, he says:

> The shadows cast by them prevent
> The sun's rays shining in the town.

But such comparisons are used in our everyday speech. Similar exaggerated language is used when the *cunjee* water poured out of kitchens is said to flow like rivulets, and when Karikalan decorated with war garlands is said to look like a shrubby hill. The passage in which Karikalan is described in really hyperbolical language (ll. 339-341) is not the poet's description about him, but the superstitious veneration in which he was held by the common people.

Ancient poets very rarely indulge in humour. In this poem we may call two statements somewhat humorous. When in speaking of the *Vanigars* the poet says that where they live "the fishes live in water, cattle occupy the land", he means that these live in security as the Vanigars are vegetarians. Speaking of women and their night revels, the poet says that they shun wine for sweeter drinks, evidently meaning sexual enjoyment.

VERSIFICATION AND LANGUAGE

There is an alternation of two kinds of metre in this poem: *asiriappa* and *vanchippa*. (For explanation of these metres, etc., see Introduction to *Pattupattu*). There are 138 lines of the former and 153 of the latter. Because of the preponderance of the *vanchippa* metre this poem has sometimes been called *Vanchi-nedumpattu*. The alternation of the two kinds of metre was presumably designed to avoid monotony.

The beauty of the versification, the melody and harmony of words, phrases, and lines cannot be brought out in a translation. These have to be studied and enjoyed in the original. There is a passage in this poem, for instance, (11. 179-180) which is highly onomatopoetic, the sound echoing the sense, the translation of which can be but a feeble attempt to reproduce the rhythm of the original.

Nor can we bring out in English the terseness, the packing of thought in pregnant words and phrases for which these Idylls are so justly famous.

As to language, there are 1,364 words in the poem of which 17 words: 16 Sanskrit and 1 Provincial, are foreign, and the rest are of pure Tamil origin. So the foreign element is only two percent. It will be found that later poems have a greater percentage of admixture of foreign words.

THE AUTHOR

The author of the poem is Uruthirankannanar, who evidently lived in the reign of Karikalan. He was a native of Kadyalur, as may be inferred from the fact that he was known as Kadyalur Uruthirankannanar. He probably belonged to the Brahmin caste, as the commentator of *Tolkappiam* in his notes on *Muppal* gives this name as an example of a Brahmin name. It is difficult to find out what his religion was. Those who say that he was a Saivite base it on the fact that Uruthira is the name of Siva. The name means one who is as dear to Siva as the eye, and was given to Saivites. Those who say that he was a Vaishnavite point out many references to Thirumal (Vishnu) in this poem and *Perumpanattrupadai*, another Idyll written by this poet. But then there are references to Muruga also, the god of the Saivites. The poet had another patron, Ilanthirayan, king of Kanchi. Apart from the fact that he led a happy life with his wife, we do not know anything else about him.

DATE OF COMPOSITION

The question of the date when the poem was written bristles with difficulties. There is no doubt, however, that the poem

belongs to the Sangam period. It is also fairly certain that it was one of the earliest of the ten Idylls. We may further infer that, judged by the rarity of Sanskrit words, and the comparatively few references to Aryan customs and religion, the poem must have been written before the third century A. D., to put it at the latest, when Aryan culture was beginning to spread in South India.

The date could be fixed more accurately if the date of Karikalan's reign could be ascertained. Till lately scholars thought that the reign was in the first century A.D. for the following reason. Kayavagu (in Pali Gajabahu), a king of Ceylon who ruled from 113 to 135 A.D., visited Senguttuvan, a Chera king, according to *Silappatikaram*. The commentator of this Epic says that Senguttuvan was a grandson of a Chola king. From this some scholars jumb to the conclusion that (1) Gajabahu of Ceylon visited Senguttuvan; (2) Senguttuvan was the grandson of Karikalan; and (3) allowing a priority in date of two generations for a grandfather, Karikalan must have lived somewhere about 70 A. D.

There are flaws in this argument. (1) The text of *Silappatikaram* says nothing of Senguttuvan's descent. It is only the commentator that lived long after the composition of the Epic that makes a reference to it. (2) Even the commentary does not say that Karikalan was the grandfathar of the Chera king. It only says that it was a Chera king. (3) There is no way of identifying Gajabahu of Ceylon with the Kayavagu of the Epic. There is a further difficulty. There is an alternative reading to "Kayavagu" in the text of the Epic: "Kaval." There are objections to the early date. The Periplus and Pliny's works make no mention of such a great king, although these authors who lived in the seventies of the first century gave accurate information about the Tamil country. Another consideration that militates against the early date comes from epigraphical evidence. From an inscription in the Telugu country we learn that Karikalan took Kanchi from the Pallavas, and renovated it with gold. It has been proved that the Pallava power began to decline in 350 A. D. It is argued, therefore, that Karikalan conquered Kanchi after this date, and that of course he could not have lived in the first century.

All this leads us to the conclusion that there is not sufficient material for settling the exact period of the composition of the poem. We can only say with safety that it must have been written at least 1,500 years ago.

THE LOST SITE OF THE CITY

The great Chola capital is only a memory now. It has been wiped off the face of the earth, and its location is a matter

of conjecture. A sandy spot many miles south of Madras near Mayuram is pointed out as the probable location of this emporium. There is an interesting legend connected with the disappearance of the city. A Chola king had a son by a Naga princess of Ceylon. On an elder son dying, the king sent for this prince. He took ship at Manipallavam (Jaffna?) to go to his father. On the way the ship in which he sailed was wrecked, and the passengers landed on an island. The prince was lost there, and when his father heard about it, he was so overwhelmed with grief, that, neglecting the rites he had to perform at the festival of Indra, he went in search of his son. The god punished him by sending a tidal wave that submerged the city.

The difficulty of identifying the site is increased by the fact that the river Kaveri has changed its course during the centuries. The river is no more a broad and navigable river where it enters the sea. As the result of the construction of a dam the river breached its banks and formed a new branch known as Kollidam. The waters of the old river are now shrunk into a small channel before it reaches the sea.[1] Such is the transience of worldly glory!

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1. Kanagasabai's "Tamils 1800 Years Ago."

பட்டினப்பாலை

கடியலூர் உருத்திரங்கண்ணனார்

சோழன் திருமாவளவனைப் பாடியது

பட்டினப்பாலை

வசையில்புகழ் வயங்குவெண்மீன்
திசைதிரிந்து தெற்கேகினும்
தற்பாடிய தளியுணவிற்
புட்டேம்பப் புயன்மாறி
வான்பொய்ப்பினும் தான்பொய்யா
மலைத்தலைய கடற்காவிரி
புனல்பரந்து பொன்கொழிக்கும்
விளைவரு வியன்கழனிக்
கார்க்கரும்பின் கமழாலைத்
தீத்தெறுவிற் கவின்வாடி
நீர்ச்செறுவி னீணெய்தற்
பூச்சாம்பும் புலத்தாங்கட்
காய்ச்செந்நெற் கதிரருந்தி
மோட்டெருமை முழுக்குழவி
கூட்டுநிழல் துயில்வதியும்
கோட்டெங்கிற் குலைவாழைக்
காய்க்கமுகிற் கமழ்மஞ்சள்
இனமாவின் இணர்ப்பெண்ணை
முதற்சேம்பின் முளையிஞ்சி
அகனகர் வியன்முற்றத்துச்
சுடர்நுதல் மடநோக்கின்
நேரிழை மகளிர் உணங்குணாக் கவரும்
கோழி யெறிந்த கொடுங்காற் கனங்குழை
பொற்காற் புதல்வர் புரவியின் றுருட்டும்
முக்காற் சிறுதேர் முன்வழி விலக்கும்
விலங்குபகை யல்லது கலங்குபகை யறியாக்
கொழும்பல்குடிச் செழும்பாக்கத்துக்
குறும்பல்லூர் நெடுஞ்சோணாட்டு
வெள்ளை யுப்பின் கொள்ளை சாற்றி
நெல்லொடு வந்த வல்வாய்ப் பஃறி
பணைநிலைப் புரவியின் அணைமுதற் பிணிக்கும்
கழிசூழ் படப்பைக் கலியாணர்ப்
பொழிற் புறவிற் பூந்தண்டலை
மழைநீங்கிய மாவிசும்பின்
மதிசேர்ந்த மகவெண்மீன்

PATTINAPALAI

Though Venus, star of splendour bright,
Strays southward from its wonted course,
Cool showers fail to fall, and the lark
That feeds on rain in silence droops,
Yet sea-like Kaveri mountain fed
Its waters spread o'er golden sands.
The never failing fields extend
With green sweet cane and fragrant vats
That boil and make long water plants
Of neighbouring fields grow pale and fade.
Here under stores of grain do sleep
Grown calves fed sleek with yellow rice.
Rich coconut and plantain trees
With bunches, fruitful areca palms.
Sweet mangoes, bunchy palmyras,
And rooty *sempu*, saffron sweet,
And tender ginger: these abound.

On spacious fronts of houses wide
With shining foreheads, guileless looks,
Bejewelled maids scare fowls away
That come to feed on drying grains
By throwing pendants round and thick
Which bar the way of tiny cars
That horseless move upon three wheels
Which boys with golden anklets drive.
Save trifling brawls, no stirring hate
Disturbs the crowded coast town rich.

There gardens girt with loam are seen
Where pegs are driven to tie strong boats
That stand like steeds in stables tied,
Come fully laden with the grain
By barter bought of salt refined
Through Chola land extending wide
With many a hamlet closely set.
The groves are charming, rich in yield.
Beyond are gardens bright with flowers.
Long ponds are there with lofty banks
That look like the moon when girt with stars
In a cloudless sky. They shimmer bright
With a riot of gaudy tints that tinge

உருகெழுதிறல் உயர்கோட்டத்து
முருகமர்பூ முரண்கிடக்கை
வரியணிசுடர் வான்பொய்கை
இருகாமத் திணையேரிப்
புலிப்பொறிப் போர்க்கதவின்
திருத்துஞ்சுந் திண்காப்பிற்
புகழ்நிலைஇய மொழிவளர
அறநிலைஇய அகனட்டிற்
சோறுவாக்கிய கொழுங்கஞ்சி[1]
யாறுபோலப் பரந்தொழுகி
[2]ஏறுபொரச் சேறாகித்
தேரோடத் துகள்கெழுமி
நீறாடிய களிறுபோல
வேறுபட்ட வினையோவத்து
வெண்கோயில்[3] மாசூட்டுந்
தண்கேணித் தகைமுற்றத்துப்
பகட்டெருத்தின் பலசாலைத்
தவப்பள்ளித் தாழ்காவின்
அவிர்சடை முனிவர் அங்கி வேட்கும்
ஆவுதி நறும்புகை முனைஇக் குயில்தம்
மாயிரும் பெடையோ டிரியல் போகிப்
பூதங் காக்கும் புகலருங் கடிநகர்த்[4]
தூதுணம் புறவொடு துச்சிற் சேக்கும்
முதுமரத்த முரண்களரி
வரிமணல் அகன்திட்டை
இருங்கிளை யினனொக்கற்
கருந்தொழிற் கலிமாக்கள்
கடலிறவின் சூடுதின்றும்
வயலாமைப் புழுக்குண்டும்
வறளடும்பின் மலர்மலைந்தும்
புனலாம்பற் பூச்சூடியும்
நீனிற விசும்பின் வலனேர்பு திரிதரும்
நாண்மீன் விராய கோண்மீன் போல
மலர்தலை மன்றத்துப் பலருடன் குழீஇக்
கையினுங் கலத்தினு மெய்யுறத் தீண்டிப்

1. கஞ்சி என்பதற்கு ஆங்கிலச் சொல் இன்று.
2. தெருக்களில் பரந்தோடிவரும் கஞ்சியைக் குடிப்பதற்கு வந்த காளைகள் ஒன்றையொன்று முட்டிக்கொள்கின்றன.
3. கோயில் - அரண்மனை.
4. நகர் - கோயில்.

The fragrant flowers that edge the banks.
The ponds afford such joys as felt
In this our birth and in the next.

On folding doors is the tiger mark[1];
On strong-built walls is [2]Lakshmi's form.
From kitchens wide dispensing alms
That praise and lasting merit earns
Abundant flows like rivulets
The [3]*cunjee* rich that's drained from rice.
To drink this bulls engage in fight
And muddy make the trampled ground.
The thick dust raised by running cars
Doth soil the various pictures drawn
On temples white, and make the bulls
Resemble elephants that roll
In lime. The sheds where bullocks feed
Have yards containing cooling tanks.
There hermitages too are seen.
The cuckoos with their great black mates
From shrubby groves do fly away
To shun the smoke of oblation's fire
That hermits bright with matted locks
Do light in demon-guarded shrines,
Not easy of access and grim,
To live with pebble-eating doves.

The fishers thrive on an evil trade.
They live close with their numerous kin
In wide, black, sandy mounds. There are
Seen wrestling grounds with ancient trees.
They eat sweet roasted shrimp, and feed
On turtles boiled. They wear the blooms
Of *adampu* dry that creeps on land
And *ambal* that in water grows.
As stars that move in the blue expanse
Do mix with planets, so the men
In ample commons mingle free,
And fight with hands and weapons so
That body touches body close.

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1. *tiger mark*. It was the custom of the kings to put their marks on their gates. The tiger was the mark of the Chola king.

2. *Lakshmi*. Aryan goddess of wealth.

3. *Cunjee*. The abundance of rice water denotes the large amount of rice cooked.

பெருஞ்சினத்தாற் புறக்கொடாஅது
இருஞ்செருவின் இகல்மொய்ம்பினோர்
கல்லெறியும் [1]கவண்வெரீஇப்
புள்ளிரியும் புகர்ப்போந்தைப்
பறழ்ப்பன்றிப் பல்கோழி
உறைக்கிணற்றுப் புறச்சேரி
மேழகத் தகரொடு [2]சிவல்விளை யாடக்
கிடுகுநிரைத் தெஃகூன்றி
நடுகல்லின் அரண்போல
நெடுந்தூண்டிலிற் காழ்சேர்த்திய
குறுங்கூரைக் குடிநாப்பண்
நிலவடைந்த இருள்போல
வலையுணங்கு மணல்முன்றில்
வீழ்த்தாழைத் தாட்டாழ்ந்த
வெண்கூ தாளத்துத் தண்பூங் கோதையர்
சினைச்சுறவின் கோடுநட்டு
மனைச்சேர்த்திய வல்லணங்கினால்
மடற்றாழை மலர்மலைந்தும்
பிணர்ப்பெண்ணைப் பிழிமாந்தியும்
புன்றலை இரும்பரதவர்
பைந்தழைமா மகளிரொடு
பாயிரும் பனிக்கடல் வேட்டஞ் செல்லாது
உவவுமடிந் துண்டாடியும்
புலவுமணற் பூங்கானல்
மாமலை யணைந்த [3]கொண்மூப் போலவும்
தாய்முலை தழுவிய குழவி போலவும்
தேறுநீர்ப் புணரியோ டியாறுதலை மணக்கும்
மலியோதத் தொலிகூடல்
தீதுநீங்கக் கடலாடியும்
மாசுபோகப் புனல்படிந்தும்
அலவ னாட்டியும் உரவுத்திரை உழக்கியும்
பாவை சூழ்ந்தும் பல்பொறி மருண்டும்
அகலாக் காதலொடு பகல்விளை யாடிப்
பெறற்கருந் தொல்சீர்த் துறக்க மேய்க்கும்
பொய்யா மரபிற் பூமலி பெருந்துறைத்

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1. கவண் - கதிர்களைக் கவர்ந்துண்ணும் பறவைகளை ஓட்டுதற்காக Y வடிவான மரக்கவையும், அதன் மேல் கொம்புகளை இணைக்கும் வாரும் சேர்ந்த சிறு கல்லெறிகருவி. இஃது இக்காலத்தும் சிற்றூர்ச் சிறுவர்கள் கையில் காணப்படும்.
2. சிவல் - கௌதாரி என்னும் பறவை.
3. கொண்மூ - முகில். 'செக்கர் மேகம்' என்பர் நச்சினார்க்கினியர்

In ire they yield not to the foe
And unappeased with vigour fight.
The stones that fly from slings do scare
The birds that sit on dusky palms.

In the outskirts mud-walled wells are found,
Pigs with their young, and various fowls.
There rams with partridges do play.
Long fishing rods that lean against
The low-roofed huts resemble much
Memorial stones round which stand spears
And shields. n the centre nets are spread
To dry on sandy yards that seem
Like gloom with moonlight patches mixed.
Here red-haired fishers garlands wear
Of blossoms, cool and white, and vines
Beneath the pines with hanging roots.
They plant the sword of the gravid shark
To seat their sea-god great, for whom
They wear the bloom of sheath-ed pine,
And toddy drawn from rugged palms
They drink. Their women dark are clad
In green leaf garments, and with these
On full moon days, neglecting work,
Not fishing on the wide cold sea,
These men who live in sandy groves
That smell of fish do eat and play.
As the red sky meets the mountain dark,
As clings the child to the mother's breast,
So seem the ocean's waters clear
That mingle with the streams and roar
With mighty waves. Here people bathe
To cleanse their sins, and wash the salt
In waters fresh; they play with crabs
And dabble in the moving waves.
They fashion puppets and enjoy
Delights that all the senses feel
With zest intense the whole day long.

The ancient glories of the port,
So blest with never-failing flowers,
Are rare, and match the pride of heaven.

In night's last watch, when eyes are tired,
The boatmen in their prow-bent crafts
Note well the lights that still burn bright
In storeys high where artless dames

துணைப்புணர்ந்த மடமங்கையர்
பட்டுநீக்கித் துகிலுடுத்தும்
மட்டுநீக்கி மதுமகிழ்ந்தும்
மைந்தர்கண்ணி மகளிர் சூடவும்
மகளிர்கோதை மைந்தர் மலையவும்
நெடுங்கால் மாடத் தொள்ளெரி நோக்கிக்
கொடுந்திமிற் பரதவர் குரூஉச்சுடர் எண்ணவும்
பாட லோர்த்து நாடக நயந்தும்
வெண்ணிலவின் பயன்றுய்த்தும்
கண்ணடைஇய கடைக்கங்குலான்
மாஅகாவிரி மணங்கூட்டும்
தூஉவெக்கர்த் துயில் மடிந்து
வாலிணர் மடற்றாழை
வேலாழி வியன்தெருவின்
நல்லிறைவன் பொருள்காக்கும்
தொல்லிசைத் தொழில்மாக்கள்
காய்சினத்த கதிர்ச்செல்வன்
தேர்பூண்ட மாஅபோல
வைகல்தொறும் அசைவின்றி
உல்குசெயக் குறைபடாது
வான்முகந்தநீர் மலைப்பொழியவும்
மலைப்பொழிந்தநீர் கடற்பரப்பவும்
மாரிபெய்யும் பருவம்போல
நீரினின்று நிலத்தேற்றவும்
நிலத்தினின்று நீர்ப்பரப்பவும்
அளந்தறியாப் பலபண்டம்
வரம்பறியாமை வந்தீண்டி
அருங்கடிப் பெருங்காப்பின்
வலியுடை வல்லணங்கினோன்
புலிபொறித்துப் புறம்போக்கி
மதிநிறைந்த மலிபண்டம்
பொதிமூடைப் போரேறி
மழையாடு சிமைய மால்வரைக் கவாஅன்
வரையாடு வருடைத் தோற்றம் போலக்
கூருகிர் ஞமலிக் கொடுந்தாளேற்றை
ஏழகத் தகரோ டுகளு முன்றிற்
குறுந்தொடை நெடும்படிக்காற்
கொடுந்திண்ணைப் பஃறகைப்பிற்
புழைவாயிற் போகிடைகழி
மழைதோயும் உயர்மாடத்துச்

At night enjoyed their mates embrace,
Discarding silks for raiment white.
They wear the garlands of their mates,
While men, the garlands of their wives,
And wine they shun for sweeter drinks.
Asleep they all are now who heard
The lyrics sung, enjoyed the plays,
And felt the joys of the moon-lit night.
Reclining on the shining sands
That scented with sweet-smelling blooms
By great Kaveri brought along.
The good king's servants take their rest
And guard his goods in store-rooms built
On spacious streets that skirt the sea
With screw-pines bearing white blooms edged.
Prompt as the hot sun-god's fast steeds
That draw his car, they daily do
Their work with care and levy dues.
As, when the rainy season comes,
The copious waters drawn by clouds
Are shed on mountain tops and these
In turn flow down and fill the sea,
So goods flow in from sea to land,
And also flow from land to sea.
Unmeasured are the abundant wares
Here brought and piled. And watchmen strong
In depots guarded well do seal
These with the potent tiger mark.
They pile in yards these bundled heaps
Of wares immense. [1]Upon these play
Big bulls whose legs are bent like those
Of sharp-clawed dogs, and rams. And these
Resemble stags that leap about
On bamboo slopes of cloud-capped hills.
In cloud-topped, lofty, storeyed halls
Around which there are pials built
Are numerous courts and doors, both large
And small, and spacious cloisters reached
By ladders long with close-set steps.
In them do gather women fair
Whose feet are pink, whose thigh, close-set.
Adorned are they with gauds of gold.
Their hips are broad, their dress is soft;
Fair are their skins red-coral like.
Arrayed are they like peacocks gay.

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1. Lines 152-54. Here the translator seems to have misunderstood the original.

சேவடிச் செறிகுறங்கிற்
பாசிழைப் பகட்டல்குல்
தூசுடைத் துகிர்மேனி
மயிலியல் மானோக்கிற்
கிளிமழலை மென்சாயலோர்
வளிநுழையும் வாய்பொருந்தி
ஓங்குவரை மருங்கின் நுண்தா துறைக்கும்
காந்தளந் துடுப்பிற் கவிகுலை யன்ன
செறிதொடி முன்கை கூப்பிச் செவ்வேள்
வெறியாடு மகளிரொடு செறியத் தாஅய்க்
குழலகவ யாழ்முரல
முழவதிர முரசியம்ப
விழவறு வியலாவணத்து
மையறு சிறப்பின் தெய்வஞ் சேர்த்திய
மலரணி வாயிற் பலர்தொழு கொடியும்
வருபுனல் தந்த வெண்மணற் கான்யாற்று
உருகெழு கரும்பின் ஒண்பூப் போலக்
கூழுடைக் கொழுமஞ்சிகைத்
தாழுடைத் தண்பணியத்து
வாலரிசிப் பலிசிதறிப்
பாகுகுத்த பசுமெழுக்கிற்
காழூன்றிய கவிகிடுகின்
மேலூன்றிய துகிற்கொடியும்
பல்கேள்வித் துறைபோகிய
தொல்லாணை நல்லாசிரியர்
உறழ்குறித் தெடுத்த உருகெழு கொடியும்
வெளிலிளக்குங் களிறுபோலத்
தீம்புகார்த் திரைமுன்றுறைத்
தூங்குநாவாய் துவன்றிருக்கை
மிசைக்கூம்பி னசைக்கொடியும்
மீன்தடிந்து விடக்கறுத்து
ஊன்பொரிக்கும் ஒலிமுன்றில்
மணற்குவைஇ மலர்சிதறிப்
பலர்புகுமனைப் பலிப்புதவின்
நறவுநொடைக் கொடியோடு
பிறபிறவு நனிவிரைஇப்
பல்வே றுருவிற் பதாகை நீழல்
செல்கதிர் நுழையாச் செழுநகர் வரைப்பிற்
செல்லா நல்லிசை யமரர் காப்பின்
நீரின் வந்த நிமிர்பரிப் புரவியும்

Their eyes are deer-like, and their speech,
Like the parrot's prattle ; these enjoy
The breeze that through the windows blows.
The worship with bejewelled hands
Resembling clusters that do sprout
From *kanthal's* joints whose blooms do spread
Their pollens sweet on mountain slopes.
Wide is the street where people trade.
Here festivals are always held
Harmonious with the dances wild
Of frenzied maids by the Red-god stirred,
The flutes do pipe, the lyres do twang,
The drums roll loud, and the tabors sound.

There is the flag at the temple's gate
With blossoms decked, and sacred held
To perfect, glorious God, adored
By all. Again, a banner waves
As white as flowers of shapely canes
That grow along the river wild
Which in its course brings pearly sands.
This flag is fixed on curved bars
Attached to poles that are well-greased
With soft and molten wax ; it stands
O'er baskets locked, with various kinds
Of tasty victuals filled, on which
White rice is as oblation strewn.
Where disputations sound are held
By scholars ripe who speak with power
As masters skilled in various lore,
Another imposing flag is hung.
There wave fine flags on tops of masts
Of ships that ride at anchor moored
In Pugar's port like tuskers huge
Which shake the pegs to which they're tied.
The gates of toddy shops have flags
As sign of sale, where drinkers come
In numbers, and the noisy yard
Where fish and meat are fried if heaped
With sand, and with flowers gifts is strewn.
So many other flags do wave
Of various hues along with these
That shadows cast by them prevent
The sun's rays shining in the town.

The good and worthy gods protect
The city's limits. Here are brought
Swift, prancing steeds by sea in ships,

காலின் வந்த கருங்கறி மூடையும்
வடமலைப் பிறந்த மணியும் பொன்னும்
குடமலைப் பிறந்த ஆரமும் அகிலும்
தென்கடல் முத்துங் குணகடல் துகிரும்
கங்கை வாரியும் காவிரிப் பயனும்
[1]ஈழத் துணவும் காழகத் தாக்கமும்
அரியவும் பெரியவும் நெரிய ஈண்டி
வளந்தலை மயங்கிய நனந்தலை மறுகின்
நீர்நாப் பண்ணு நிலத்தின் மேலும்
ஏமாப்ப இனிதுதுஞ்சிக்
கிளைகலித்துப் பகைபேணாது
வலைஞர்முன்றில் மீன்பிறழவும்
விலைஞர்குரம்பை மாவீண்டவும்
கொலைகடிந்தும் களவுநீக்கியும்
அமரர்ப் பேணியும் ஆவுதி அருத்தியும்
[2]நல்லானொடு பகடோம்பியும்
நான்மறையோர் புகழ்பரப்பியும்
பண்ணியம் அட்டியும் பசும்பதங் கொடுத்தும்
புண்ணிய முட்டாத் தண்ணிழல் வாழ்க்கைக்
கொடுமேழி நசையுழவர்
[3]நெடுநுகத்துப் பகல்போல
நடுவுநின்ற நன்னெஞ்சினோர்
வடுவஞ்சி வாய்மொழிந்து
தமவும் பிறவு மொப்ப நாடிக்
கொள்வதூஉ மிகைகொளாது கொடுப்பதூஉங்
பல்பண்டம் பகர்ந்துவீசும் [குறைகொடாது
தொல்கொண்டித் துவன்றிருக்கைப்
பல்லாயமொடு பதிபழகி
வேறுவே றுயர்ந்த முதுவா யொக்கற்
சாறயர் மூதூர் சென்றுதொக் காங்கு
மொழிபல பெருகிய பழிதீர் தேஎத்துப்
புலம்பெயர் மாக்கள் கலந்தினி துறையும்

1. ஈழத்துளவும் என்ற பாடமே பொருத்தமானது. ஈழத்திலிருந்து உணவு வந்ததில்லை என்று திரு. ரா. ராகவையங்கார் அவர்கள் கூறுவர்.

2. நல்ஆன்ஒடு பகடு என்பது முறைமாற்றி மொழி பெயர்க்கப் பட்டுள்ளது.

3. ஒப்புநோக்குக :

‘சமன்செய்து சீர்தூக்குங் கோல்போல் அமைந்தொருபாற்
கோடாமை சான்றோர்க் கணி’.
— குறள். ககஅ.

And bales of pepper black, by carts.
Himalayas sends gems and gold,
While Kudda hills, sweet sandal-wood
And akhil; pearls from the south sea come,
Red coral from the eastern sea.
The Ganges and the Kaveri bring
Their yield; Ceylon provides its food,
And Burma, manufactures rare.
With other rare and rich imports
This wealth lies close and thickly piled,
Confused along the spacious streets.
Where merchants live the fish is safe
In the sea, and the cattle, in the land.
Quite free and happy are their lives
Amidst their multiplying kin
They know no foes; the fishes play
Near the fishers' quarters unafraid,
And cattle multiply untouched
In butchers' haunts. The merchants thus
Condemn the taking of these lives.
They tolerate not thieving vile.
They do their duties by the gods,
Oblations offer, tend with care
Fine bulls and cows, exalt the priests
That teach the Vedas four; they give
Their guests food cooked and uncooked too
Unstintingly they dispense alms,
And live a life of gracious love
The long yoke of their curv-ed plough
Is balanced with a central pin;
E'en so their hearts are poised and just.
They speak the truth and deem it shame
To lie. For others' goods they have
The same regard as for their own
In trade. Nor do they try to get
Too much in selling their own goods,
Nor give too little when they buy.
They set a fair price on all things.
Their ancient wealth was thus acquired.
It's here the merchants crowded live.

As those who are united close
By various cultures high, at times
Together come to ancient shrines,
So people speaking diverse tongues
That come from great and foreign homes
Mix free in friendly terms with those
Who occupy this glorious town.

[1]முட்டாச் சிறப்பிற் பட்டினம் பெறினும்
வார்இருங் கூந்தல் வயங்கிழை [2]யொழிய
வாரேன் வாழிய நெஞ்சே கூருகிர்க்
[3]கொடுவரிக் குருளை கூட்டுள் வளர்ந்தாங்குப்
பிறர், பிணியகத் திருந்து பீடுகாழ் முற்றி
அருங்கரை கவியக் குத்திக் குழிகொன்று
பெருங்கை யானை பிடிபுக் காங்கு
நுண்ணிதின் உணர நாடி நண்ணார்
செறிவுடைத் திண்காப் பேறிவாள் கழித்து
உருகெழு தாயம் ஊழி னெய்திப்
பெற்றவை மகிழ்தல் செய்யான் செற்றோர்
கடியரண் தொலைத்த கதவுகொல் மருப்பின்
முடியுடைக் கருந்தலை புரட்டு முன்றாள்
உகிருடை யடிய ஓங்கெழில் யானை
வடிமணிப் புரவியொடு வயவர் வீழப்
பெருநல் வானத்துப் பருந்துலாய் நடப்பத்
தூறிவர் துறுகற் போலப் போர்வேட்டு
வேறுபல் பூளையொ டுழிஞை சூடிப்
பேய்க்கண் அன்ன பிளிறுகடி முரசம்
மாக்கண் அகலறை அதிர்வன முழங்க
முனைகெடச் சென்று முன்சம முருக்கித்
தலைதவச் சென்று தண்பணை எடுப்பி
வெண்பூக் கரும்பொடு செந்நெல் நீடி
மாயிதழ்க் குவளையொடு நெய்தலும் மயங்கிக்
கராஅங் கலித்த கண்ணகன் பொய்கைக்
கொழுங்காற் புதவமொடு செருந்தி நீடிச்
செறுவும் வாவியு மயங்கி நீரற்று
அறுகோட் டிரலையொடு மான்பிணை உகளவும்

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1. வரிகள் ௨௧௮-௨௨௦. தடிப்பெழுத்திலுள்ளவை அகப்பொருள் பற்றியன.

2. ஒழிய என்றது யான் பிரியின் இவள் இறந்துபடுவள் என்பது தோன்ற நின்றது.

3. வரிகள்: ௨௨௧-௨௨௭. இவற்றுள் வரும் உவமைகள் திருமாவளவனின் இளம் பருவ நிகழ்ச்சிகளுக்குப் பொருந்தியவையாய் உள்ளன. பகைவர் சிறையில் வலிய காவலுள் வளர்ந்த திருமாவளவன் சிறைதப்பிச் செல்லும் வழி ஆய்ந்து, காலமறிந்து, சிறைக்கோட்டத்தின் அரணை இடித்து மதிலேறித் தப்பினான் என்றும், பின்னர்ப் பகைவருடன் கடும் போர் ஆற்றித் தன் பழைய அரசுரிமையை மீட்டும் பெற்றான் என்றும் இவ்வுவமைகள் குறிக்கின்றன என்று கொள்ளலாம். வரலாற்றுக் குறிப்புக்களை உவமைவாயிலான் அமைத்து நிலைபெறச் செய்த புலவர் திறம் அறிந்தின்புறத்தக்கது.

[1]*If ever such a place be given*
As gift, I will not go from her
Whose jewels glitter, and whose hair
Is dark and long. Farewell, O heart!

Like the tiger's cub whose claws are sharp,
That grows imprisoned in a cage,
The Chola king grows proud and hard
Confined in fetters by his foes.
As a long trunked tusker falls when trapped
Within a pit, and breaks with tusks
The sides, and on the piled up earth
He steps, escapes, and joins his mate
So planning his escape with care,
The king doth scale his foemen's walls,
Unsheathes his sword, regains his crown,
And not content with this escape,
He marches with his tuskers huge
That pull the foemen's ramparts down,
That break their gates with powerful tusks,
And trample down with sharp-hoofed paws
The dark crowned heads of kings in dust.
With horses too adorned with bells
He longs to fight. As sign of war,
Adorned with various blossoms thick,
He looks a hill with shrubs o'ergrown.
Before him fall his valiant foes,
And kites in the wide sky circling fly.
His drums' sides look like demon's eyes,
And roaring shake the great wide camp.
He routs his foes at the first onset
In the battle-field. He does yet more.

Advancing into fertile lands,
He drives the owners from their homes.
The spacious tanks round which once grew
The blossom white of the sugar-cane,
The yellow rice, the lily long
With petals black, and *neythal* bloom
And where the crocodile revelled,
Are now o'ergrown with *argu* thick
And *korai* grass. The fields and tanks
Made waterless are so cunfused
That stag with rugged horns with hinds
Now freely leap about the place.

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1. *ll.* 261-264. *The agam* or love element of the poem is deftly inserted here. The remaining portion of this element is removed to the end.

[1]கொண்டி மகளிர் உண்டுறை மூழ்கி
அந்தி மாட்டிய [2]நந்தா விளக்கின்
மலரணி மெழுக்க மேறிப் பலர்தொழ
வம்பலர் சேக்கும் கந்துடைப் [3]பொதியிற்
பருநிலை நெடுந்தூண் ஒல்கத் தீண்டிப்
பெருநல் யானையொடு பிடிபுணர்ந் துறையவும்
அருவிலை நறும்பூத் தூஉய்த் தெருவின்
முதுவாய்க் கோடியர் முழவொடு புணர்ந்த
திரிபுரி நரம்பின் தீந்தொடை யோர்க்கும்
பெருவிழாக் கழிந்த பேஎமுதிர் மன்றத்துச்
சிறுபூ நெருஞ்சியோ டறுகை பம்பி
அழல்வா யோரி அஞ்சுவரக் கதிர்ப்பவும்
அழுகுரற் கூகையோ டாண்டலை விளிப்பவும்
கணங்கொள் கூளியொடு கதுப்பிகுத் தசைஇப்
பிணந்தின் யாக்கைப் பேய்மகள் துவன்றவும்
கொடுங்கால் மாடத்து நெடுங்கடைத் துவன்றி
விருந்துண் டானாப் பெருஞ்சோற் றட்டில்
ஒண்சுவர் நல்லில் உயர்திணை யிருந்து
பைங்கிளி மிழற்றும் பாலார் செழுநகர்த்
[4]தொடுதோ லடியர் துடிபடக் குழீஇக்
கொடுவி லெயினர் கொள்ளை யுண்ட
உணவில் வறுங்கூட் டுள்ளகத் திருந்து
வளைவாய்க் கூகை நன்பகற் குழறவும்
அருங்கடி வரைப்பின் ஊர்கவி னழியப்
பெரும்பாழ் செய்தும் அமையான் மருங்கற
[5]மலையகழ்க் குவனே கடல்தூர்க் குவனே
வான்வீழ்க் குவனே வளிமாற் றுவனெனத்
தான்முன்னிய துறைபோகலிற்
பல்லொளியர் பணிபொடுங்கத்
தொல்லரு வாளர் தொழில் கேட்ப

1. கொண்டி - கொள்ளை; பிறர் நாட்டிலிருந்து கொள்ளையிட்டுக் கொணர்ந்த பெண்டிர். இவர்களைக் கோயில் திருப்பணி செய்யப் பயன்படுத்திய பண்டையரசரின் ஒழுக்கவுணர்ச்சி அறியத்தக்கது.

2. மாலையில் விளக்கேற்றுதலின், இரவு முழுதும் அணையாத விளக்கு எனப் பொருள் கொள்க. இக்காலத்தில் இரவும் பகலும் அணையாத விளக்கு என்று பொருள்படும்.

3. பொது + இல் பொதுவில் என்றாகாது, பொதியில் என, வருமொழி உகரநோக்கி நிலைமொழி உகரம் இகரமாகத் திரிந்தது. இதனை மொழி நூலில் உயிரியைபு (Harmonic sequence of vowels) என்பர்.

4. தொடுதோல் - செருப்பு.

5. வரிகள் உஎக-உ' அரசனின் வலிமை எல்லையைக் குறிப்பன.

Where stood God's emblem in the hall
For common worship meant, whose floor
The captive maid did [1]smear and deck
With flowers, and at night fall did light
Unquenching lamps, and where did rest
The stranger, there the elephant
Now living with its mate doth lean
On columns that are tall and huge,
And make them slant with pond'rous weight.
The streets where festivals were held
With precious, fragrant blossoms strewn,
Where expert minstrels played on drums
Attuned to lyres of twisted strings
Well strung and sweet to hear, is now
Much shunned, and filled with flow'ring thorns
And *argu* grass. The jackal shrieks
And howls ; the owl's sad hoot is heard ;
The bittern whoops ; dread goblin crowds
And female ghouls that corpses eat
With hair dishevelled fill the place.
The city once was rich in milk ;
In upper rooms with arches propped
Were halls where guests in numbers came,
And kitchens that supplied rich feasts ;
The white-walled houses had high seats
Whence parrots prattled honied words.
But now the hunter leather-shod
Comes here with drum and curv-ed bow
And steals the stores ; from empty bins
The bent-billed owl in daylight hoots.

He ruins thus the hamlets fair
Whose walls are strongly fortified,
And wipes out those that lived in them.
E'en then he is not satisfied.
So strong his will to carry out
His aim without defeat, that one
Would think that he could mountains [2]move,
Fill up the sea, bring down the sky
And make the moving air stand still.
The 'Oli chiefs submit with fear,
Old Arva kings his service seek ;
The northern kings grow pale, and those
Of Coorg grow faint, and Pandy's king
Is scared, when anger rouses him,

1. Smeared probably with cow dung paste.
2. 'uproot' will convey better the sense of the original.

வடவர் வாடக் குடவர் கூம்பத்
தென்னவன் திறல்கெடச் சீறி மன்னர்
மன்னெயில் கதுவும் மதனுடை நோன்றாள்
மாத்தானை மறமொய்ம்பிற்
செங்கண்ணார் செயிர்த்து நோக்கிப்
[1]புன்பொதுவர் வழிபொன்ற
[2]இருங்கோவேள் மருங்குசாயக்
காடுகொன்று நாடாக்கிக்
குளந்தொட்டு வளம்பெருக்கிப்
பிறங்குநிலை மாடத் துறந்தை போக்கிக்
கோயிலொடு குடிநிறீஇ
வாயிலொடு புழையமைத்து
ஞாயிறொறும் புதைநிறீஇ
பொருவேமெனப் [3]பெயர்கொடுத்து
ஒருவேமெனப் புறக்கொடாது
திருநிலைஇய பெருமன்னெயில்
மின்னொளி யெறிப்பத் தம்மொளி மழுங்கி
விசிபிணி முழவின் வேந்தர் சூடிய
பசுமணி பொருத பரேரெறுழ்க் கழற்காற்
பொற்றொடிப் புதல்வர் ஓடி யாடவும்
[4]முற்றிழை மகளிர் முகிழ்முலை திளைப்பவும்
செஞ்சாந்து சிதைந்த மார்பின் ஒண்பூண்
அரிமா அன்ன அணங்குடைத் துப்பின்
[5]திருமா வளவன் தெவ்வர்க் கோக்கிய
வேலினும் வெய்ய கானமவன்
கோலினுந் தண்ணிய தடமென் தோளே.

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1. புல்லிய முல்லை நிலச் சிறுமன்னர்.
2. இருங்கோவேள் என்பதற்கு 'ஐம்பெரு வேளிரும்' என்பர் நச்சினார்க்கினியர்.
3. வஞ்சினங்கூறி.
4. உடம்பு முழுவதினும் அணிகலன் அணிந்த மகளிர்.
5. வரிகள் உகக-௩0க; 'பட்டினப்பாலை'யின் கருப்பொருள் வரிகள். இவற்றுள் வரும் உவமைப் பொருள்களால் திருமாவளவன் தெறற்சிறப்பும் அளிச்சிறப்பும் ஒருங்கே அறியப்படும். வளவனின் இருவேறியல்பைப் புலப்படுத்தும் வேலும், கோலும் உவமைப்பொருளாய் முரணழகு தந்து கற்பார்க்குக் கழிபேரின்பம் நல்குகின்றன.

Possessed of strength to overthrow
The strongholds that are held by kings
With valiant troops of power and zeal
And daring prowess in the field.
When anger makes his red eyes blaze,
The line of minor shepherd kings
And [1]Irungoval's race he wrecks.
Where forests were, now hamlets rise.
He deepens tanks, makes rich the land
Expands Uranthai where are seen
High mansions, makes secure its shrines
And people, builds gates small and large,
And places quivers by the side
Of figured [2]mantlets on the walls.
If he declares that he would fight,
He would not turn his back and change
His mind. He is entrenched secure
Within strong walls where Lakshmi sits.
The glory of the kings who come
With well strapped drums is dimmed
In the great walls' shining light. He wears
Bright gems that decked the crowns of kings.
And on his legs are anklets [3]large and fair.
[4]The crimson paste [5]rubbed on his chest
Is now worn off by frolics wild
Of his gold-bangled children dear,
And by the [6]full breasts of his wives
Who are with well-wrought jewels decked.
This is the mighty [7]Chola king
Adorned with radiant ornaments
Who lion-like works woe on his foes.
The lonely way more dreadful seems
Than javelins aimed against his foes.
Her broad and tender shoulders feel
E'en sweeter than his scept'red sway.

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1. The modern Spelling is 'Irungovel's.'
2. The word 'bastions' is more appropriate.
3. These epithets qualify the word 'legs' and not 'anklets'.
4. Here is meant 'Sandal paste'.
5. 'Smeared' is more appropriate.
6. Breasts fully bedecked with ornaments. Here the translator omits the simile of the original which reads like 'lotus-bud-breasts'.
7. The King's name is Tirumavalavân.

NOTES

1-17. Description of the sea-coast tract of the Chola land.

2. *strays southward.* It was supposed that Venus slanting southward was a sign of drought. Cf. *M. Kanchi. l.* 101.

5. *sea-like Kaveri.* The usual explanation is Kaveri that falls into the sea.

11. *stores.* Bins made of clay and covered with straw in which grain was stored.

12. Did they allow cattle to eat the crop? They evidently did not allow fowls to eat the grain (*l.* 20).

22. *throwing pendants.* A proof of their wealth.

28. Here begins the description of the city.

32. *barter* was the system of trade. Money does not seem to have been used in those days.

43. *in the next* (birth). Rudimentary belief in life after death. See Introduction: Religion. Cf. *P. A. Padai. l.* 76.

44-65. Description of alms-houses, monasteries. etc.

46-58. We have in these lines a description of Buddhist and Jain monasteries. This shows that the influence of these religions had begun to be felt in the Tamil land.

56. *bullocks.* Probably old and sickly ones taken care of by the monks. The Jains had hospitals for animals.

61. *oblations.* They are offered by Aryan *rishis.*

63. *guarded shrines.* Kali's shrines.

66-82. Fishermen and their sports.

71. *wear the blossoms.* People wore garlands on all festive occasions.

83-85. Outcaste quarters.

83. *mud-walled wells.* The inside of these wells were covered with baked clay instead of being built with stones.

85. *ram and partridges do play.* Probably this is a reference to ram and cock fighting.

83-115. The fishermen's quarters.

88. *memorial stones.* An old custom of honouring dead heroes. Note the vivid simile.

91-92. Another suggestive simile.

96. *to seat their sea-god,* A primitive form of worship.

98. *toddy.* This was offered to the god first, and drunk afterwards. The frequent mention of toddy in this and other poems shows that it was generally in use.

Nachinarkiṉiar explains உண்டு as drinking toddy made of rice.

105-109. For the double simile see Introduction.

110. *cleanse their sins.* This belief has persisted from primitive times. Cf. *M. Kanchi,* 1. 468.

113. *puppets.* Probably dolls made of grass.

116-118. These lines are inserted between this section and the next.

117. *never-failing flowers.* Probably an allusion to Poompattinam, the city of flowers, as the capital was called.

119-130. Night revelries.

124. *silks.* The women of the upper classes wore silk and other manufactured garments, while women of the lower classes wore garments made of leaves and flowers.

127. Note the sly humour. Women do not drink wine as they have better enjoyments. Some think that the line means that they shun ordinary toddy, and prefer wines that could excite their passions.

129. *lyrics.* Simple ballads. *plays.* Probably pantomimes.

131-156. The customs.

138. *hot sun-god.* An image found in all literatures.

141-144. A drawn-out simile. See Introduction.

155. *stag.* The word in Tamil is *varuda*, a mythical stag said to have eight legs.

157-180. Traders' street.

162-174. Description of female beauty. See Introduction.

172-174. Note the fine simile. See Introduction.

173. *kanthal.* This is usually called the November flower, a favourite flower with Tamil poets. It is referred to in *Pattupattu* a number of times.

178. *red god.* Muruga. The worship of Muruga was the most prevalent religion of the time. *T. M. A. Padai* describes his various hill shrines in South India. Later he was identified with the son of Siva.

179-180. These two lines in the original are highly onomatopoetic. They also give us an idea of the musical instruments used in ancient worship.

181-210. The flag-decked street.

181. This flag was attached to the *Sthupasthanam.*

185-187. Note the points of the simile. See Introduction.

193. *white rice—oblation.* An interesting old ceremony.

195. *scholars ripe.* Probably Aryan scholars. ll. 169-170 of the Tamil text appear also in *Maduraikanchi*, ll. 760-761.

209-210. The only extravagant simile in the Poem.

211-224. The trade of the city. See Introduction.

213. *steeds.* These were probably brought from Burma.

214. *carts.* The word in the Tamil text means a roller, and by metonymy a cart to which it is attached.

216. *Kudda hills.* Hills west of the city, probably Pothia hills.

217. *pearls from the South sea.* Perhaps from the shores of Ceylon, or it may be from the sea near the port of Korkai.

220-221. *Ceylon......Burma.* *Izham* (ஈழம்) and *Kazhagam* (காழகம்) in the Tamil text.

225-252 Vanigars' (merchants) quarters. One of the most interesting passages of the poem. It gives us an insight into the high ideals of ancient Tamils. The Vanigars belonged to the Vysya caste and engaged themselves not only in trade, but also in farming and herding sheep. Here presumably they were engaged in commerce, the great business of the sea-port. Vanigars are expected to do six duties, and the poet shows that they carried them out. See Introduction. Another interpretation is that Vanigars belonged to the Vellala caste.

225-226. An indirect way of saying that they were vegetarians. Probably in this and other virtues they were influenced by Buddhist and Jain ideals.

239. *Foods cooked and uncooked.* There were two ways of feeding: one is to give raw provisions, and the other to give cooked food. This line is also explained as eatables and freshly cooked rice.

250. *sell.* Barter.

254 260. Ordinarily these people were exclusive, but on festival occasions they came together.

257-259. The city was cosmopolitan.

265 293. Karikalan's prowess.

268. Karikalan was a posthumous son. Enemies seized his throne when he was child. See *P. A. Padai.*

269-272. A long drawn-out simile. See Introduction.

284. Kings and generals were wont to wear appropriate garlands when they went to war. The flower of the Chola king was *vahai*, that of the Pandya was the neem, and that of the Chera was the palmyra.

285. Somewhat of a hyperbole.

288. A striking simile. The sides of the drum have black spots in the centre, and white and black rings round them.

294 333 A splendid descriptive passage bringing out vividly and graphically the condition of towns and fields before and after Karikalan's invasion.

301. *waterless.* Victorious kings in those times usually deprived the conquered of a free water supply

304. *God's emblem.* The *kandu* (pillar) was worshipped by all. See Introduction.

305-306. *maid, etc.* Incidentally we are made to understand that slave girls captured in war were treated well, as they had the privilege of assisting at sacred places.

307. *with flowers.* It was a custom to decorate the floor smeared with cow dung with flowers.

330. *hunter.* An Eyina of a hunting tribe.

333. Owls hoot only in the night, but the desolation of the place is so great that they are said to hoot during the day-time also.

340-342. The hyperbole is not the poet's. It expresses the superstitious veneration in which the king was held.

343-354. For an account of the kings mentioned here see Introduction.

357. *expanded Uranthai.* Some commentators explain உறந்தை போக்கி as giving up Uranthai. No doubt Karikalan did at one time give up this city and chose Kaveripattinam as his capital, but this explanation does not suit the context.

361. *figured mantlets.* Movable screens serving a protection against attack. They were made artistically.

371-375. Note the human touch. The poet seems to say that this dreaded warrior had, after all, a human side to his character.

376. Note that the hero of the *agam* is not mentioned by name, but that of the *puram* is named.

379-382. The sundered part of the *agam* is brought here.

PORUNARATTRUPADAI

PORUNARATTRUPADAI

INTRODUCTION

NAME

Porunarattrupadai means a poem giving guidance to *porunan* or bard. The poet represents himself as a bard who received the bounty of a famous king. (For explanation of *porunan* and *attrupadai* see General Introduction to *Pattupattu* : *Attrupadai*).

SUBJECT MATTER

The poet represents himself as meeting a wandering minstrel and his wife, the latter of whom he descibes at length dwelling on her physical features. He congratulates the minstrel on his good fortune in meeting him, as he is in a position to direct him to King Karikalan who is a patron of bards, and goes on to describe at length the way in which he was treated : the friendly welcome accorded to him, the kind of food and clothing given, and the various valuable gifts he received from the king. Then he describes the glories of the king, his prowess, his benign rule, and the fertility of his kingdom. One special feature of his kingdom, viz., the inclusion of the four different kinds of regions, into which the ancient writers divided land, is very vividly set forth.

SOCIAL LIFE

As in the case of the other Idylls we can glean some facts about the life of ancient Tamils in this poem. We have a detailed description of the *yal* used in those times. The *yal* used by the bard in this poem has seven strings, as may be seen from the poet addressing the bard as "master of seven strings." There were other *yals* that had double and treble the number of strings, according to other poems. The minstrel also used a small drum. Dancing was one of the fine arts encouraged at that time.

The songstress seems to have been quite naked, as otherwise her whole body could not have been described. This does not mean, however, that clothing was never used. We are told that among the gifts given to the wife of the bard was a garment with floral designs that looked like the skin of serpents. Women wore garlands and costly ornaments too, such as necklaces of pearls and gold.

Ancient Tamils were not vegetarians. Vegetarianism was a later introduction with the advent of Buddhism. According to this poem the king provided his guests with the flesh of rams and deer, and fish. Toddy was abundantly supplied. Honey and sweet cakes are mentioned. Of course people ate rice, and the

rice-fields of the Chola country are described picturesquely. The poem mentions *aval* or roasted rice.

We may infer that women of the period had a free social life, and enjoyed themselves sporting in the river.

There is a fine description of a tall chariot with a cone-shaped top drawn by four milk-white horses, and the mention of the interesting custom of speeding the parting guest by going with him seven paces.

The most important reference to the life of the time is found in the account of Karikala Cholan. We have a good account of him in *Pattinapalai* too. (See Introduction to that poem.) Here we are told that he was Ilayon's son, that he inherited the throne before he was born, that he conquered the Chera and Pandya kings at a single pitched battle, that he was victorious over his foes even when he was a mere stripling, that he ruled with wisdom, justice, and power, and that kings trembled before him.

Religion

There is not much information in this poem as regards religion. There is a reference to a jungle deity, probably Kali. Karikalan's anger is said to resemble Muruga's ire. Muruga is the war-god of the Tamil land. There is a reference to the red rice offering to crows as a religious ceremonial which, it is interesting to note, is practised even at the present day in the Tamil country. The reference to *rishis* and the good deeds done in a previous birth shows that Aryan influences had begun to penetrate the Tamil land. However, we cannot be quite sure that the Transmigration theory was exclusively Aryan. There is an ancient Tamil word, *ool*, or Karma, which shows that there was at least a glimpse of this theory before Aryan times. (See for further remarks Introduction to *Kurinchipattu* : Religion).

LITERARY MERITS

Pen-Pictures

As in the other Idylls, we have some splendid pen-pictures in this poem. In fact, the whole poem may be said to be one stretch of pen-pictures. To select a few, the poem starts with a picture of the ancient lute. (See below under Similes). The next picture is that of the songstress. All the parts of her body are described in a detailed and vivid manner. (See below under Similes.) Another picture that gives great distinction to the poem is the description of the Chola land which is said to contain the four out of the five varieties of regions into which poets divided lands for poetic purposes. (See General Introduction on *Agam* and *Puram*). It may be explained that *palai* region was excluded

as there was no desert land in the Chola country. It was so extensive and varied that all the fauna and flora, and the natural advantages of the four different kinds of regions were found in Karikalan's kingdom. The poet does not merely deal in generalities. He gives us striking pictures. When, for instance, he speaks of the *marutham* (fertile) region, he gives us the names of the trees, plants, flowers, birds, and animals that are found there, and the things that are produced there for sale. In the *neithal* (sea-coast) land "the large owl shrieks", and the peacocks dance.

> Well keeping time with the music of the bees
> With plumage spread out in the sands as white
> As bright moonlight

We have the following description of the fields watered by the Kaveri:

> The farmers with their sickles bend to reap
> Their harvests, pile rice sheaves in immense stacks,
> Heap daily the grain threshed out that look like hills,
> And store it in huge bins enclosed in straw.

The following is a striking picture of a peahen ;

> The timid peahen sits
> On bending *kanchi* and *marutham* trees
> And, having eaten of green *pagal* fruits
> And jak's red pulps, doth loudly shriek.

NATURE

There are not many gorgeous descriptions of Nature as are found, for instance, in *Nedunalvadai*. The following passage shows how the poet observed and appreciated Nature :

> E'en at a time when the sun . . .
> Burns up the *kullai* plants and boughs of trees,
> Dries up the mountain streams, makes massy clouds
> Forget to drink the ocean's water up,
> And causes drought, thus bringing adverse times.
> The Kaveri ceases not to flow.

The picture of the harvesting in fields already quoted is a fine description of Nature. Another instance is the picture of the crow eating the red rice offering made by those who live in "Shady groves of bending coconut trees" and reserving "for future use the tortoise brood that lies under the *notchi* tree."

Like all ancient poets our poet is a great lover of flowers. He weaves into the poem nine different kinds of flowers. Twelve different kinds of trees are mentioned, and five kinds of animals.

Imagery: Similes

A very noticeable feature of the poem is that we meet similes at every turn. The following are instances of elaborate similes. The harmony produced by the songstress is compared to that which is evident when

> The three great kings, possessing riches great,
> Renown widespread, strong enterprise, and troops
> With war-drums, jointly meet in regal state.

Again the king's victory over his powerful enemies, when he was but a stripling, is compared to the young whelp of the lion, before it ceases to feed at its dam's breasts, pouncing upon elephants and killing them. Here the young king is compared to the lion's whelp, and his big enemies, to elephants; and his valour while young, to the lion killing the elephant at the first hunt. The progress of the young king in the art of government is compared to the progress of the warm young sun mounting up the sky increasing in its heat. Here the points of comparison are the brilliance of the young king and his increasing power as time went on.

There are two strings of similes in the poem. The one is about the lute. Its head is like "deer's smooth hoof." The leather cover is as "red as a lamp's bright flame": its surface is "like stomach fair with the ordered hair of a fair new pregnant dame"; the eyelets fastening the leather cover is bound with pins resembling "the eyes of crabs that live in holes"; an opening on the drum is like "the crescent moon on its eighth day," or like "the mouth without its uvula"; its handle looks like "the cobra's hood outspread"; the bands round the handle resemble "pretty bangles worn by women dark"; the strings resemble "grains of millet husked"; and, in general, the lute "looks like a bride bedecked." The other strings of similes relates to the wife of the bard. Each part of the body has an appropriate comparison. Her eyebrows are arched like "death-dealing bows"; her lips are like "petals of *ilava* blooms"; her teeth are like "a row of pearls"; her shoulders look like "the waving bamboo smooth"; her ear-lobes resemble "well-shaped loops of scissors"; her fingers are like "the petals of the *kanthal* blooms"; her finger nails are like "parrots' bills", her navel is like "water-ripples"; the belt of many beads that adorns her hips "seem the seat of bees"; her thighs resemble "thick-set trunks of huge elephants"; and (this is the best of all) her small feet resemble "tongues of panting dogs." Further, the ground on which the songstress walks is "as red as vermilion." She rests under the leafless branches of the *mara* tree whose shade is "net-like." The songstress looks like a pea-hen. The unbroken grains of cooked rice resemble *mullai* buds. The

leaves of the neem are "saw-edged." The poet seeks the palace of the king like a "bird that seeks a tree of ripe fruits." The poet's bones soften like "melting wax." The floral designs on the dress resemble skins of serpents. The teeth of the poet are blunted like ploughshares used in fallow lands. The legs of elephant calves resemble drums. The anger of the king is like that of Muruga. The king's yearning look is like that of a cow after its calf. The sands on which the peacock struts are as bright as moonlight. The spotted sides of the drum resemble spots on the cobra's hood.

There is only one hyperbole in this poem. Robbers are said to renounce their work when they hear the music of the *yal*. Besides this there are a few exaggerations such as we use in every day speech. The waist of the songstress is said to be almost invisible, and unable to support her body. The rice-stacks look like hills. The body of the poet smeared with fragrant paste attracting bees is only a humorous touch. As to the beauty-spots of the songstress' body agitating men's minds, it may not be far from the truth in the case of not a few men. The teeth of the meat-eater being blunted, as ploughshares are, is another touch of humour.

THE AUTHOR

The author of the poem is Mudatthamakanniar, which literally means the lame wearer of garlands. It is probably a nickname. We do not know much about him. We may infer that he was a contemporary of Karikalan whom he describes, and from whom he received great gifts. Some critics think that the poet was a woman.

DATE OF COMPOSITION

As probably the poet is a contemporary of Karikalan, the date of the composition of the poem depends on the date of that king's reign. A discussion of this question will be found in the introduction to *Pattinapalai*. It is generally agreed that this poem is one of the earliest, probably the earliest, of the Ten Idylls. As the early life of Karikalan is mentioned here, and there is no mention of his imprisonment, we may consider this as the earliest of the Ten Idylls.

VERSIFICATION

The Poem is mostly written in the *asiriappa* metre with the *vanchippa* coming in at intervals. (For a description of these metres see General Introduction to *Pattupattu*: Versification).

பொருநராற்றுப்படை

முடத்தாமக்கண்ணியார்

சோழன் கரிகாற்பெருவளத்தானைப் பாடியது

பொருநராற்றுப்படை

அறாஅ யாண ரகன்றலைப் பேரூர்ச்
சாறுகழி வழிநாட் சோறுநசை யுறாது
வேறுபுல முன்னிய விரகறி பொருந
குளப்புவழி யன்ன கவடுபடு பத்தல்
விளக்கழ லுருவின் விசியுறு பச்சை
எய்யா விளஞ்சூற் செய்யோ ளவ்வயிற்
றைதுமயி ரொழுகிய தோற்றம் போலப்
பொல்லம் பொத்திய பொதியுறு போர்வை
அளைவா ழலவன் கண்கண் டன்ன
துளைவாய் தூர்ந்த துரப்பமை யாணி
எண்ணாட் டிங்கள் வடிவிற் றாகி
அண்ணா வில்லா அமைவரு வறுவாய்ப்
பாம்பணந் தன்ன வோங்கிரு மருப்பின்
மாயோள் முன்கை ஆய்தொடி கடுக்கும்
கண்கூ டிருக்கைத் திண்பிணித் திவவின்
ஆய்தினை யரிசி யவைய லன்ன
வேய்வை போகிய விரலுளர் நரம்பிற்
கேள்வி போகிய நீள்விசித் தொடையல்
மணங்கமழ் மாதரை மண்ணி யன்ன
அணங்குமெய்ந் நின்ற அமைவரு காட்சி
ஆறலை கள்வர் படைவிட வருளின்
மாறுதலை பெயர்க்கு மருவின் பாலை
வாரியும் வடித்தும் உந்தியு முறழ்ந்தும்
சீருடை நன்மொழி நீரொடு சிதறி
அறல்போற் கூந்தல் பிறைபோல் திருநுதற்
கொலைவிற் புருவத்துக் கொழுங்கடை மழைக்கண்
இலவிதழ் புரையும் இன்மொழித் துவர்வாய்ப்
பலவுறு முத்திற் பழிதீர் வெண்பல்
மயிர்குறை கருவி மாண்கடை யன்ன
பூங்குழை யூசற் பொறைசால் காதின்
நாணடச் சாய்ந்த நலங்கிள ரெருத்தின்
ஆடமைப் பணைத்தோ ளரிமயிர் முன்கை
நெடுவரை மிசைஇய காந்தள் மெல்விரற்
கிளிவா யொப்பி னொளிவிடு வள்ளுகிர்
அணங்கென உருத்த சுணங்கணி யாகத்

PORUNARATTRUPADAI

O minstrel ! Thou art wise enough to move
To places new, as thou art cloyed with the rice
Thou hast enjoyed at recent festivals
In great wide hamlets of continued thrift.

Thy wife's *yal* has a head whose middle part
Is raised like a fork resembling deer's smooth hoof.
It has a leather cover fastened tight,
Red-coloured like the bright flame of a lamp.
It looks like the stomach fair with ordered hair
Of a comely dame in early pregnancy.
The ends are bound with pins like the eyes of crabs
That hide in holes. Like a crescent eight days old
Of a uvulaless mouth is an opening made
On it. Its handle black looks like the hood
Of cobra spread out. Round it close and strong
Are bands resembling pretty bangles worn
By women dark. The faultless strings on which
She plays resemble grains of millet husked,
And made and set to bring out music sweet.
The shapely *yal* looks like a bride adorned,
And as though there the goddess has her seat.
The robbers that the travellers' path obstruct
Their wicked ways renounce, and drop their tools
When they well listen to its music sweet.

Thy wife plays sweetly songs that tuneful are
And worded well. She now doth sweep the strings
With a single finger ; now she slides o'er them
With her fore-finger and the thumb; and now
She sounds them back and forth; now twangs them sharp.
Her tresses dark are like black river sands.
Her eye-brows like death-dealing bows are arched.
Her cool eyes shaded are with graceful lids,
Her lips that utter tuneful words are red
Like petals of *ilava* blooms. Her teeth
Are white and faultless like a row of pearls.
Her ears on which her pendants dangling shine
Resemble well-shapped loops of scissors used
To trim the hair. Her shapely neck is bent
With modesty. Her shoulders wide look like
The waving bamboo smooth. Soft hair doth grow

[1]தீர்க்கிடை போகா ஏரிள வனமுலை
நீர்ப்பெயற் சுழியி னிறைந்த கொப்பூழ்
உண்டென வுணரா உயவு நடுவின்
வண்டிருப் பன்ன பல்காழ் அல்குல்
இரும்பிடித் தடக்கையிற் செறிந்துதிரள் குறங்கின்
பொருந்துமயி ரொழுகிய திருந்துதாட் கொப்ப
வருந்துநாய் நாவிற் பெருந்தகு சீறடி
அரக்குருக் கன்ன செந்நில னொதுங்கலிற்
பரற்பகை யுழந்த நோயொடு சிவணி
மரற்பழுத் தன்ன மறுகுநீர் மொக்குள்
நன்பக லந்தி நடையிடை விலங்கலிற்
பெடைமயி லுருவிற் பெருந்தகு பாடினி
பாடின பாணிக் கேற்ப நாடொறும்
களிறு வழங்கதர்க் கானத் தல்கி
இலையின் மராத்த எவ்வந் தாங்கி
வலைவலந் தன்ன மென்னிழன் மருங்கிற்
[2]காடுறை கடவுட்கடன் கழிப்பிய பின்றைப்
பீடுகெழு திருவிற் பெரும்பெயர் நோன்றாள்
[3]முரசுமுழங்கு தானை மூவருங் கூடி
அரசவை யிருந்த தோற்றம் போலப்
பாடல் பற்றிய பயனுடை எழாஅற்
கோடியர் தலைவ கொண்ட தறிந
அறியா மையி னெறிதிரிந் தொராஅ
தாற்றெதிர்ப் படுதலு நோற்றதன் பயனே
போற்றிக் கேண்மதி புகழ்மேம் படுந
ஆடுபசி யுழந்தநின் இரும்பே ரொக்கலொடு
நீடுபசி யொராஅல் வேண்டி னீடின்
றெழுமதி வாழி ஏழின் கிழவ
பழுமர முள்ளிய பறவையின் யானுமவன்
இழுமென் சும்மை யிடனுடை வரைப்பின்
நசையுநர்த் தடையா நன்பெரு வாயில்
இசையேன் புக்கென் இடும்பை தீர
எய்த்த மெய்யே னெய்யே னாகிப்

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1. இவ்வரியில் உள்ள கருத்தை வடமொழிக் ‘குமார சம்பவ’த்தில் காளிதாசர் கையாண்டிருப்பது அறியத்தக்கது.

2. காடுறை கடவுள். சிற்றூர்ப் புறங்களில் இக்காலத்தும் காடுறை கடவுளர் தொழப்பட்டு வருகின்றனர்.

3. ‘முரசு முழங்குதானை மூவர்’ என்ற தொடர் முடியுடை மூவேந்தராம் சேர, சோழ, பாண்டிய மன்னரையே குறிக்கும்.

Upon her hand. Her fingers slim are like
The petals of the *kanthal* blooms that grow
On tops of lofty hills. Like parrot bills
Her shining dainty finger nails appear.
Her heaving, young fair breasts are overspread
With beauty spots that agitate men's minds,
And set so close that a nib could not them part.
Like water ripple is her navel fair.
Her slender waist could not it seems sustain
Her body, and is scarcely visible.
A belt of many beads adorn her hips
That seem the seat of bees. Her thighs are round
And closely set resembling thick-set trunks
Of huge she-elephants. Her small, fair feet
Resemble tongues of panting dogs and suit
Her smooth-haired ankles well. As, when she walks
On stony ground as red as vermilion,
Her feet are blistered much and seethe with boils
That look like *maral* fruits that are mature,
She does not travel in the noon-day sun.
These are the traits of the worthy female bard,
Who has the pea-hen's looks.

She stays in jungles where the elephant
Doth daily wander stepping, as it were,
To the songs she sings. She bears her troubles great
While she takes rest beneath the net-like shades
Of leafless *mara* trees, and offers prayers
To the god that in the jungle has his seat.
Her *yal* produces harmony so grand
That it reminds one of the stately scene
Where three great kings, possessing riches great,
Renown widespread, strong enterprise, and troops
With war-drums, jointly meet in regal state.
O chief of bards whose songs have value great!
It is the fruit of good deeds done by thee
In a former birth that made thee meet me here,
Nor miss the proper way in ignorance.
If thou dost wish to stay thy hunger great
That thou and kindred thine have suffered long,
Arise without delay and be well blessed,
O master of the seven-stringed *yal!*
Like a bird that seeks a tree of ripe fruits full
I sought the portals great of the ramparts wide
Resonant with loud sounds that open free
To those who much desire to enter them.
I went within without due leave to fill
My needs. My weary body felt relieved,

பைத்த பாம்பின் துத்தி யேய்ப்பக்
கைக்கச டிருந்தவென் கண்ணகன் தடாரி
இருசீர்ப் பாணிக் கேற்ப விரிகதிர்
வெள்ளி முளைத்த நள்ளிருள் விடியல்
ஒன்றியான் பெட்டா அளவையி னொன்றிய
கேளிர் போலக் கேள்கொளல் வேண்டி
வேளாண் வாயில் வேட்பக் கூறிக்
கண்ணிற் காண நண்ணுவழி இரீஇப்
பருகு வன்ன வருகா நோக்கமொடு
உருகு பவைபோ லென்பு குளிர்கொளீஇ
ஈரும் பேனும் இருந்திறை கூடி
வேரொடு நனைந்து வேற்றிழை நுழைந்த
துன்னற் சிதாஅர் துவர நீக்கி
நோக்குநுழை கல்லா நுண்மைய பூக்கனிந்து
அரவுரி யன்ன அறுவை நல்கி
[1]மழையென மருளு மகிழ்செய் மாடத்து
இழையணி வனப்பி னின்னகை மகளிர்
போக்கில் பொலங்கல நிறையப் பல்கால்
வாக்குபு தரத்தர வருத்தம் வீட
ஆர வுண்டு பேரஞர் போக்கிச்
செருக்கொடு நின்ற காலை மற்றவன்
திருக்கிளர் கோயி லொருசிறைத் தங்கித்
தவஞ்செய் [2]மாக்கள் தம்முடம் பிடாஅ
ததன்பய மெய்திய வளவை மான
ஆறுசெல் வருத்தம் அகல நீக்கி
அனந்தர் நடுக்க மல்ல தியாவதும்
மனங்கவல் பின்றி மாழாந் தெழுந்து
மாலை யன்னதோர் புன்மையுங் காலைக்
கண்டோர் மருளும் வண்டுசூழ் நிலையும்
கனவென மருண்டவென் னெஞ்சே மாப்ப
வல்லஞர் பொத்திய மனமகிழ் சிறப்பக்
கல்லா இளைஞர் சொல்லிக் காட்டக்
கதுமெனக் கரைந்து வம்மெனக் கூஉய்

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1. கூந்தலின் கருமையால் முகில் என மருளுதற்குக் காரணமான கூந்தலையுடைய மகளிர் எனப் பொருள் கூறுவாருமுளர். அவ்வுரையில் 'கூந்தல்' வருவிக்கப்படவேண்டும். மொழிபெயர்ப்பாசிரியர், 'மயக்கந் தரும்(மருளும்) கள்ளை மழையென வழங்கினர்' என்று நச்சினார்க்கினியரின் பொருளைக் கொண்டுள்ளார்.

2. 'மாக்கள்' என்ற சொல் தாழ்ந்தோரையோ, விலங்குகளையோ குறிக்கும் என்ற கடப்பாடில்லை.

And I sang keeping time with the double beat
Of drums whose broad sides mottled[1] were by use
Resembling marks on the cobra's spotted hood.
The morning star arose and widely spread
Its rays in the early morning's darkness thick.
The king desired to treat me as a friend,
And welcomed me so as to make me wish
To always beg from him for help, and thus
Give him a chance to do his bounteous deeds[2].
He placed me near him that he might me keep
In sight. He looked at me with longing eyes
As though he feasted on me. So I felt
My bones quite soften like the melting wax.
My clothes that teemed with nits and lice, and wet
With sweat, and patched much, he did take away
And gave me clothes whose texture was so fine
Its threads could not be easily traced, and worked
With floral forms resembling skins of snakes.
In the halls bejewelled, smiling, comely maids
Poured out from spotless golden vessels full
Like cheering rain much stupefying drink
Repeatedly. Then to my heart's content
I drank that I might soothe my weariness,
And rested in the wealthy palace grand
With joy at eve. Like *rishis* that enjoy
Devotion's fruits by taking proper care
Of their own body's health, I took good care
To rid me of the journey's weariness.
When I arose from sleep, I trembled much.
The cause was not distress, but too much drink.
Those who had seen me poor the previous eve
Much wondered when they noted me next morn
So full of scent that I attracted bees.
My mind that thought all this a dream rejoiced
To find it true. Those who were poor like me
Were greatly pleased, and raw boys too observed
This change in me.

. .

Inviting urgently; he welcomed us,
And after we had paid him our respects
In due course, more than once he pressed us much
To eat the well-cooked haunches thick of rams

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1. sides mottled: The eye like dark circle in the middle of the sides of the drum is made of paste, and when worn out becomes spotted.

2. *l.* 96. Hindus welcome mendicants, etc., and think it a privilege to serve them.

அதன்முறை கழிப்பிய பின்றைப் பதனறிந்து
துராஅய் துற்றிய துருவையம் புழுக்கின்
பராஅரை வேவை பருகெனத் தண்டிக்
காழிற் சுட்ட கோழூன் கொழுங்குறை
ஊழின் ஊழின் வாய்வெய் தொற்றி
அவையவை முனிகுவ மெனினே சுவைய
வேறுபல் லுருவின் விரகுதந் திரீஇ
மண்ணமை முழவின் பண்ணமை சீறியாழ்
ஒண்ணுதல் விறலியர் பாணி தூங்க
மகிழ்ப்பதம் பன்னாட் கழிப்பி யொருநாள்
அவிழ்ப்பதங் கொள்கென் றிரப்ப முகிழ்த்தகை
முரவை போகிய முரியா அரிசி
விரலென நிமிர்ந்த நிரலமை புழுக்கல்
பரல்வறைக் கருனை காடியின் மிதப்ப
அயின்ற காலைப் பயின்றினி திருந்து
கொல்லை உழுகொழு வேய்ப்பப் பல்லே
எல்லையு மிரவும் ஊன்றின்று மழுங்கி
உயிர்ப்பிடம் பெறூஅ தூண்முனிந் தொருநாள்
செயிர்த்தெழு தெவ்வர் திறைதுறை போகிய
செல்வ சேறுமெந் தொல்பதிப் பெயர்ந்தென
மெல்லெனக் கிளந்தன மாக வல்லே
அகறி ரோவெம் ஆயம் விட்டெனச்
சிரறிய வன்போற் செயிர்த்த நோக்கமொடு
துடியடி யன்ன தூங்குநடைக் குழவியொடு
பிடிபுணர் வேழம் பெட்டவை கொள்கெனத்
தன்னறி யளவையின் தரத்தர யானும்
என்னறி யளவையின் வேண்டுவ முகந்துகொண்டு
இன்மை தீர வந்தனென் வென்வேல்
உருவப் பஃறேர் இளையோன் சிறுவன்
முருகற் சீற்றத் துருகெழு குருசில்
தாய்வயிற் றிருந்து தாயமெய்தி
எய்யாத் தெவ்வர் ஏவல் கேட்பச்
செய்யார் தேஎந் தெருமரல் கலிப்பப்
பவ்வ மீமிசைப் பகற்கதிர் பரப்பி
வெவ்வெஞ் செல்வன் விசும்புபடர்ந் தாங்குப்
பிறந்துதவழ் கற்றதற் றொட்டுச் சிறந்தநன்
னாடுசெகிற் கொண்டு நாடொறும் வளர்ப்ப
ஆளி நன்மான் அணங்குடைக் குருளை
மீளி மொய்ம்பின் மிகுவலி செருக்கி
முலைக்கோள் விடாஅ மாத்திரை ஞெரேரெனத்

That feed on twists of grass. We ate this meat,
Which we did cook and roast upon iron spits,
By changing it from one side of the mouth
To the other, and were cloyed by eating much.
Then seating us he brought us various cakes,
While maids with tuneful *yals* and bright foreheads
Danced keeping time to the sound of charming drums.
We spent our days imbibing sweet drinks much.
One day the king begged us to eat cooked rice
Whose grains unbroken looked like *mullai* buds
That are arranged like fingers in a row.
I bolted curries mixed with roasted seeds
That swelled my throat; such was my daily fare.
My teeth quite lost their edge by eating meat
Much day and night, as ploughshares blunted are
By being used in fallow lands. As I
Continued eating much. I loathed my food.

One day we gently said, "O king renowned
That tribute dost from rebel foes exact!
We wish to go back to our village homes."
He asked us vexed, with seeming angry look,
"Would you in haste give up this plenty here?"
Yet he did give me mated elephants
As gifts, and calves whose legs resemble drums
That shamble in their walk. He gave me gifts
That are of worth according to his means,
And I took what I wished to fill my needs.
Thus I have come relieved of my distress
The king is Ilayan's son who is famed
For his victorious spear and chariots tall,
So many and superb. A dreaded chief
He is, whose anger is like [1]Muruga's ire.
The throne was his by right when he was still
In the mother's womb. The foes that knew not first
His prowess now obeyed him, and the states
That failed to carry out the king's commands
Became confounded. As the warm young sun
That spreads on the sea its rays and brings in day
Doth make its gentle progress through the sky,
From childhood, e'en when he began to crawl,
He made his kingdom day by day grow great
And prosperous, and, more potent than the god
Of death, he bore it on his shoulders great
And glorious. As the lion's whelp doth pursue

1. Muruga. The war-god of the Dravidians. Tirumurugattrupadai is entirely devoted to the singing of his praises.

தலைக்கோள் வேட்டங் களிறட் டாஅங்கு
இரும்பனம் போந்தைத் தோடுங் கருஞ்சினை
அரவாய் வேம்பின் அங்குழைத் தெரியலும்
ஓங்கிருஞ் சென்னி மேம்பட மிலைந்த
இருபெரு வேந்தரு மொருகளத் தவிய
வெண்ணித் தாக்கிய வெருவரு நோன்றாட்
கண்ணார் கண்ணிக் கரிகால் வளவன்
தாணிழன் மருங்கி லணுகுபு குறுகித்
தொழுதுமுன் னிற்குவி ராயிற் பழுதின்
நீற்றா விரும்பிற் போற்றுபு நோக்கிநும்
கையது கேளா வளவை ஒய்யெனப்
பாசி வேரின் மாசொடு குறைந்த
துன்னற் சிதாஅர் நீக்கித் தூய
[1]கொட்டைக் கரைய பட்டுடை நல்கிப்
பெறலருங் கலத்திற் பெட்டாங் குண்கெனப்
பூக்கமழ் தேறல் வாக்குபு தரத்தர
வைகல் வைகல் கைகவி பருகி
எரியகைந் தன்ன வேடில் தாமரை
சுரியிரும் பித்தை பொலியச் சூட்டி
நூலின் வலவா நுணங்கரின் மாலை
வாலொளி முத்தமொடு பாடினி யணியக்
கோட்டிற் செய்த கொடுஞ்சி நெடுந்தேர்
ஊட்டுளை துயல்வர வோரி நுடங்கப்
பால்புரை புரவி நால்குடன் பூட்டிக்
காலி னேழடிப் பின்சென்று கோலின்
தாறுகளைந் தேறென் றேற்றி வீறுபெறு
பேரியாழ் முறையுழிக் கழிப்பி நீர்வாய்த்
தண்பணை தழீஇய தளரா விருக்கை
நன்பல் லூர நாட்டொடு நன்பல்
வெருஉப்பறை நுவலும் பரூஉப்பெருந் தடக்கை
வெருவரு செலவின் வெகுளி வேழம்
தரவிடைத் தங்கலோ விலனே வரவிடைப்
பெற்றவை பிறர்பிறர்க் கார்த்தித் தெற்றெனச்
செலவுகடைக் கூட்டுதி ராயிற் பலபுலந்து
நில்லா வுலகத்து நிலைமை தூக்கிச்
செல்கென விடுக்குவ னல்ல னொல்லெனத்
திரைபிறழிய விரும்பௌவத்துக்

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1. இவ்வரியால் பழந்தமிழ் நாட்டில் நுண்தொழில் நெசவு நடை பெற்று வந்தமை அறியப்படும்.

[1]The deer, ere it is weaned from the mother's teats
And kills an elephant with sudden spring
The first time it goes out to seek its prey,
The handsome Karikalan decked with wreaths
With awful mien and daring enterprise
Defeated at a single battle fought
At Venni's field two powerful kings whose heads
Were crowned with wreaths: one woven from the blooms
Of the palmyra ; the other from the leaves,
Saw-edged and pretty, of the dark-branched neem.
If drawing near, and at his gracious feet
Thou dost pay homage, and before him stand,
He would look at thee with his longing eyes
And wish to lessen thy distress, as a cow
Yearns after her own calf. Before he knows
Thy skill, he would without delay remove
Thy patched up cloths that are as full of dirt
As roots of moss, and substitute for them
Clean silken garments that have knotted ends,
And urge thee to thy heart's content to eat
From costly golden plates. So thou wilt drink
Day after day strong toddy scented well
Supplied without stint. Thou wilt proudly wear
The flame-like lotus blooms, whose petals are
Not Nature's, on thy dark and knotted locks.
Thy wife will wear a threadless necklace fine
And also strings of white and shining pearls.
He will then make thee mount a chariot tall
Crowned with an ivory top shaped like a cone,
With milk-white horses four attached to it,
Whose frenzied heads do sway, red manes shake,
On whom the riding-whip need not be used.
He will then follow thee for spaces[2] seven.
He will give thee the gifts superior bards
[3]Deserve. He will too give thee tracts of land
Containing many settled hamlets fair
Surrounded by well-watered fertile lands.
He will thee grant fine elephants as gifts
Whose trunks are curved and thick, and which do march
With ire to the sound of drums at furious speed.
He ceases not to do kind deeds, and spends
His income giving gifts to others free.
If thou dost wish to bring to a sudden end

1. The older meaning of மான் (*l* 139 of the Tamil text) was 'beast'. The author has given the later meaning 'deer' which sounds fat-fetched here.

2. The word 'paces' is more appropriate.

3. According as they deserve.

கரைசூழ்ந்த அகன்கிடக்கை
மாமாவின் வயின்வயினெற்
றூழ்தாழைத் தண்டண்டலைக்
கூடுகெழீஇய குடிவயினாற்
செஞ்சோற்ற பலிமாந்திய
கருங்காக்கை கவவுமுனையின்
மனைநொச்சி நிழலாங்கண்
ஈற்றியாமைதன் பார்ப்போம்பவும்
இளையோர் வண்ட லயரவு முதியோர்
அவைபுகு பொழுதிற்றம் பகைமுரண் செலவும்
முடக்காஞ்சிச் செம்மருதின்
மடக்கண்ண மயிலாலப்
பைம்பாகற் பழந்துணரிய
செஞ்சுளைய கனிமாந்தி
அறைகரும்பி னரிநெல்லின்
இனக்களமர் இசைபெருக
வறளடும்பி னிவர்பகன்றைத்
தளிர்ப்புன்கின் றாழ்காவின்
நனைஞாழலொடு மரங்குழீஇய
அவண்முனையி னகன்றுமாறி
அவிழ்தளவி னகன்றோன்றி
நகுமுல்லை யுகுதேறுவீப்
பொற்கொன்றை மணிக்காயா
நற்புறவி னடைமுனையிற்
சுறவழங்கும் இரும்பௌவத்
திறவருந்திய இனநாரை
பூம்புன்னைச் சினைச்சேப்பின்
ஓங்குதிரை யொலிவெரீஇத்
தீம்பெண்ணை மடற்சேப்பவும்
கோட்டெங்கின் குலைவாழைக்
கொழுங்காந்தண் மலர்நாகத்துத்
துடிக்குடிஞைக் குடிப்பாக்கத்து
யாழ்வண்டின் கொளைக்கேற்பக்
கலவம்விரித்த மடமஞ்ஞை
நிலவெக்கர்ப் பலபெயரத்
தேனெய்யொடு கிழங்குமாறியோர்
மீனெய்யொடு நறவுமறுகவும்
தீங்கரும்போ டவல்வகுத்தோர்
மான்குறையொடு மதுமறுகவும்
குறிஞ்சி பரதவர் பாட நெய்தல்

Thy call, he will be vexed, unwilling quite
To let thee go. But he will farewell bid
When he doth ponder on this transient world.
In this part of our wide world, which the shores
Of oceans dark with trembling waves surround,
Are fields extensive spotted with rice-bins.
The red rice offerings made by those who live
In shady groves of bending coconut trees
Is eaten by the black crow which, when cloyed,
Reserves for future use the tortoise brood
That lies below the *notchi* tree that stands
Next to their homes. The youth indulge in sports.
Their elders end disputes when they attend
The royal court. The timid peahen sits
On bending *kanchi* and *marutham* trees,
And having eaten of green *pagal* fruits
And jak's red pulps, doth loudly shriek.
If those who live in fertile lands dislike
To live in rural parts where tillers' noise
In cutting sugar-canes and reaping rice
Is loudly heard, and where are found
The *adampu* that doth grow in regions dry
The spreading *pahanrai*, the *punga* tree
With tender leaves, the sprouting *gnalal* groves,
And other trees, then they would leave their homes
For lands where grow the blooming *thalavu*,
The spreading *thonri* the *mullai* with its buds,
The flowering *theru*, the *konrai* golden-bloomed,
The *kaya* that has sapphire-tinted blooms
Again, if they dislike this lonely life,
They go back to their former fertile lands.
The cranes that feed on shrimps in leaden seas
By sharks infested, are afraid to sit
On *punnai* trees because of noisy waves,
And fly to rest on stalks of palmyras.
The fishers on the sea-coast lands where grow
The bunchy coconut and the plantain tree,
The *kanthal* rich, and the *naga* tree on which
The large owl shrieks, and where the peacocks dance,
Well keeping time with the music of the bees
With plumage spread out on the sands as white
As bright moonlight, move out to forest lands.
Those selling honey and roots eatable
Exchange them for the fish's fat and wine
They barter sugar-cane and roasted rice
For toddy and deer flesh. The fisher folk
Sing hillmen's songs, while hillmen garlands wear
Of fragrant blooms that grow along the coast.

நறும்பூங் கண்ணி குறவர் சூடக்
கானவர் மருதம் பாட வகவர்
நீனிற முல்லைப் பஃறிணை நுவலக்
கானக்கோழி கதிர்குத்த
மனைக்கோழி தினைக்கவர
வரைமந்தி கழிமூழ்க
கழிநாரை வரையிறுப்பத்
தண்வைப்பினா னாடுகுழீஇ
மண்மருங்கினான் மறுவின்றி
ஒருகுடையா னொன்றுகூறப்
பெரிதாண்ட பெருங்கேண்மை
அறனொடு புணர்ந்த திறனறி செங்கோல்
அன்னோன் வாழி வென்வேற் குரிசில்
மன்னர் நடுங்கத் தோன்றிப் பன்மாண்
எல்லை தருநன் பல்கதிர் பரப்பிக்
குல்லை கரியவுங் கோடெரி நைப்பவும்
அருவி மாமலை நிழத்தவு மற்றக்
கருவி வானங் கடற்கோள் மறப்பவும்
பெருவற னாகிய பண்பில் காலையும்
நறையு நரந்தமு மகிலு மாரமும்
துறைதுறை தோறும் பொறையுயிர்த் தொழுகி
நுரைத்தலைக் குறைப்புனல் வரைப்பகம் புகுதொறும்
புனலாடு மகளிர் கதுமெனக் குடையக்
கூனிக் குயத்தின் வாய்நெல் லரிந்து
சூடுகோ டாகப்[1] பிறக்கி[2] நாடொறும்
குன்றெனக் குவைஇய குன்றாக் குப்பை
கடுந்தெற்று மூடையின் இடங்கெடக் கிடக்கும்
சாலி நெல்லின் சிறைகொள் வேலி
[3]ஆயிரம் விளையுட் டாகக்
காவிரி புரக்கு நாடுகிழ வோனே.

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1. ஆக - உவமஉருபுப் பொருளைத் தந்து நின்றது.
2. பிறக்கு - அடுக்கி.
3. ஆயிரம் : கலத்திற்கு ஆகுபெயர்.

The dwellers of the [1]desert sing the songs
Of those in fertile lands, and these in turn
Praise forest lands where grows the *mullai* blue.
The wild fowl eats rice, while the demestic fowl
Eats millet grain. The hillside monkey rolls
In salty marsh, while cranes that take a bath
In briny sea-waves rest themselves on hills.
Four diverse pleasant regions are thus found
Together in a single realm.
Hail! King without a stain whom all accept,
Sole ruler of the world who hast with love
So long held sway, reputed in thy reign
To rule with virtue great combined with strength,
That art the lord victorious with thy [2]spear,
Before whom kings do tremble, prosper thou!
E'en at a time when the sun that gives all light
And spreads its glorious rays out far and wide,
Burns up the *kullai* plants and boughs of trees,
Dries up the mountain streams, make massy clouds
Forget to drink the ocean's water up,
And causes drought, thus bringing adverse times,
The Kaveri ceases not to flow. It lands
In various ports sweet-scented things like musk,
And *akhil*, and the fragrant sandal-wood.
Where waters foam and make a rushing noise
At the entrance of the tanks enclosed by bunds,
There maids disport by plunging into them.
The farmers with their sickles bend to reap
Their harvests, pile rice sheaves in immense stacks[3],
Heap daily grains threshed out that look like hills,
And store it in large bins enclosed in straw
That stand ranged close without a space between.
Each plot enclosed, five acres[4] in extent,
Produces paddy thousand *kalams*[5] full.
This is the land the Kaveri well sustains,
And this, the realm the king doth own.

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1. Forest (mullai) is meant here.
2. 'Sceptre' is meant by this word.
3. l. 291. The Chola land was noted for the cultivation of paddy.
4. *five acre.* The Tamil word is *veli* (வேலி).
5. *Kalams*: A measure of rice.

NOTES

1-2. *move to places new.* *Porunars* or bards have no settled habitations They move from place to place. See General Introduction to *Patttupattu: Attrupadai.*

5. *head.* The globe-like part of a lute called *patthal.*

6. *like a fork.* The middle part of a *patthal* is raised, and the sides slope like a caret.

10. *dame in early pregnancy.* Note the frequency with which poets refer to pregnant women. See Introduction: Realism LI. 9-10 may appear indelicate to modern readers. But considering that common women were practically nude the description was not indecent.

18. *millet husked.* Those who have seen the tinai grain husked will appreciate the comparison.

21. *the goddess.* Lakshmi, the goddess of wealth. For other references to her in *Pattupattu* see notes on 1. 375 *M. Kanchi.*

23-24. A hyperbole ?

25-56. A very fine description of female beauty.

48. *navel.* The poet is able to describe this part as the songstress is nude.

55. *panting dogs.* An exquisite simile. Cf. *M. P. Kadam, ll.* 50-51; *S. P. Padai,* 1. 23.

68. *the god.* Some jungle deity.

71. *three great kings.* No doubt the poet is thinking of the Chera, Chola, Pandya kings.

76. *in a former birth.* For transmigration and ancient Tamils see Introduction. Cf *P. Palai,* 1. 43.

82-end. King Karikalan's generosity, character, and rule.

83. Probably the author of this poem is recounting his own expeences.

88. *double beat.* The drum (*udukku*) is beaten on both sides.

103. *clothes.* They knew how to weave beautiful cloth in those days Cf. *S. P. Padai,* 1. 308, *M. P. Kadam,* l. 732.

108. *drink.* The wandering minstrels were addicted to much toddy drinking.

112. *rishis.* The point is that rishis, though ascetics, eat well in order to prolong life, and enjoy the benefits of their devotions. Why should not, then, a minstrel enjoy life too ?

120. *attracted bees.* Somewhat hyperbolical.

125. *us.* The bards and fellow minstrels that came to enjoy the king's bounty.

128. seq. Ancient Tamils ate meat. Vegetarianism was introduced afterwards. The bards were great gluttons.

134-135. *maids—danced.* Dancing was a popular art.

137. *cooked rice.* Rice has been the principal food of the Tamil Country and so is the climax of the king's hospitality. *Looked like buds.* Note the striking simile.

143-144. Somewhat humorous.

151-156. What gifts to a wandering minstrel! Yet we must remember that kings in ancient times made much of poets and bards, as it is they that published their achievements.

157. *Ilaiyon's Son.* Karikalan is celebrated in *Pattinapalai* at great length.

166-167. There are two points of comparison in this simile. The king increased in power like the sun mounting up the sky, and his rule was as brilliant as the sun.

170-171. *god of death.* Yama.

172. Another simile that has two points of comprison: valour in tender years (lion's whelp); and the destruction of powerful foes (elephants).

178-179. *battle at Venni.* Karikalan defeated the Chera and Pandya kings at this battle.

180-181. *blooms of the palmyra.* The symbol of the Chera king.

182. *neem.* The symbol of the Pandyan king.

196-197. *petals are not Nature's.* It is an ornament made of gold resembling a lotus bud. Cf. P. P. *Palai, l.* 563.

205. *for spaces seven.* This is the usual way of speeding the parting guest.

208. *many hamlets.* How extravagant the gift!

218. *transient world.* The meaning perhaps is that the king feels that at some time or other people have to part from one another.

221. *rice bins.* These are often made of clay and covered with straw. Cf. P. *Palai*, 1. 11.

222. *red-rice offering.* This is a custom among the Hindus even at the present day. Perhaps it expresses the idea that one should be hospitable to even the much despised crow!

228. seq. The story is told in a *venba* (quatrine) of the youthful Karikalan putting on a grey beard and deciding an intricate case. He was noted for dispensing justice efficiently.

229. seq. Note the concrete pictures by which the poet brings home to us the size and fertility of the Chola kingdom.

233-272. The point in these pictures is that the Chola kingdom is so extensive that the different kinds of regions of which the poet speaks are contained in it, and people, animals, and birds could go from one region to another in the same kingdom.

233. *fertile lands. Marutham* region.

241. *For lands. Mullai* (pastoral) region.

249-257. A description of the *neithal* (sea-coast) region.

258-259. This means that the people of this region barter their things with those of the *neithal* region.

Wine. Toddy.

260-261. *Marutham* people barter things with those of the *kurinchi*.

267. Wild fowls live in the jungle region, while domestic fowls are seen in fertile tracts.

271. *four diverse regions.* Of the five regions into which lands are divided only four are mentioned here as the *palai* (desert) region is not found in South India.

273-278. These lines show the power and benignant rule of Karikalan.

285. *The Kaveri ceases not to flow.* Cf. The opening lines of *P. Palai. M. P. Kadam*, 557-559.

294. *bins of straw.* See notes on 1. 221 above.

MULLAIPATTU

MULLAIPATTU

INTRODUCTION

NAME

Mullaipattu means Jungle Idyll. ***Mullai*** is the physio, graphical name for the jungle region, as the creeper ***mullai***-bearing sweet-scented flowers, is found abundantly in the jungle.

SUBJECT MATTER

Agam or Subjective Element

According to the poetic convention laid down by Tolkappiar, the *agam* or subjective element of *mullai* poetry should be patience shown by a wife, who is separated from her husband. This element is contained in lines 1-28 in the Tamil text, and lines 1-25 and 104-117 in the translation.

A chieftain goes away during the summer on a military expedition leaving his wife in the jungle home, promising to return before the rains set in. But he does not return at the stated time. The rains fall abundantly. The wife is plunged in grief. Her maid-servants go out to the outskirts of the village, as was the custom of the time, to listen to words casually spoken by people that would serve as an omen to indicate the future. They worship at a temple, and make offerings of *mullai* buds, and wait for an omen. A cowherdess says to a distressed calf that its dam will soon return driven by herdsmen. The maids take this as a good omen, and report it to their mistress, and assure her that her lord will return soon after accomplishing his purpose. But the lady is inconsolable :

> Her painted, flower-like eyes shed drops of tears
> Resembling pearls.

However, she waits for her lord in patience in her seven-storeyed mansion. There is an alternation of paroxysms of grief and self- control. At one time

> She shakes with passion, deeply sighs and quakes
> Like a peahen struck with arrows . . .
> And reflecting long, consoles herself.

She suddenly hears the march of her husband's victorious troops and is filled with joy.

It may be noted that the poet has emphasised the suffering of the wife more than her patience, the characteristic of *mullai* poetry.

Puram or Objective Element

The remaining lines are devoted to the expedition of the chieftain. His camp is described in great detail. Instead of walls and moats, the camp is surrounded by a fence of thorny plants. In the courtyard, where are the paths that lead to the tents of the soldiers, stands a rutttish elephant that refuses to eat its food, and is goaded to do so by its keepers. In the camp is a specially constructed house for the chief containing rooms built by Yavanas. At midnight before the day of battle the chief is sleepless thinking of his animals and soldiers wounded in previous engagements. He is successful in the battle, and returns home in triumph with flags waving through the *mullai* lands where trees are decked with flowers as though Nature herself rejoiced with him.

It should be noted that the *agam* and *puram* elements are not separate sections, but are sundered and deftly inserted one within the other. This process is called *mattu*. (See General Introduction to *Pattupattu*).

SOCIAL LIFE

In this poem, too, we note a few ancient customs and manners of the Tamil people. One of them is the observation of omens. Belief in omens is not peculiar to the Tamil land. Ancient Roman generals watched the flight of birds and the entrails of sacrificial victims, before they went on their military expeditions, to ascertain whether they would be successful or not. The Tamils too consulted omens, sometimes the flight of birds, or the chirping of the lizard, as people do even now; or, as noted in this poem, they went out to listen to words casually uttered by people and applied them to their own affairs. In this poem the words of the cowherdess about the quick return of the calf-mother are applied to the sorrowing wife.

The description of the camp gives us a glimpse of the war life of those days. The camp is surrounded with a fence of thorny plants. The tents are covered with leaves, and round them is a palisade of bows and lances. There is an inner tent of the chief divided into two rooms, in which the chieftain sleeps. Elephants guard the entrance to the tents.

Serving maids accompany their chief to the camp. They are armed with shining dirks attached to their belts (jackets?). They look after the comforts of their master, and take care of

the lamps. There is a similar reference to maids accompanying generals in Kalidasa's *Sakuntala.* We may infer from this that there was no purdah system in those days.

The water-clock was an ancient Tamil contrivance to ascertain time. In other countries in ancient times they had hour-glasses with two compartments, and time was calculated by the running of the sands from one compartment to the other. The ancient device of the Tamils was to place a small vessel with a tiny hole in a large one filled with water, and time was calculated according to the amount of water that trickled into the smaller vessel. Time was reckoned according to *naligais* (24 minute periods).

Yavanas were employed for building and artistic work. Originally the term Yavana was applied to the Greeks (Ionians), and was later extended to the Romans. The Yavanas mentioned in this poem may be Greeks, as they excelled in the Fine Arts, or they may be Romans who at the time traded with India. There are numerous references to the employment of Yavanas by Indian kings in ancient Tamil poetry.

There is also mention of *mlechas* (foreigners) who were mutes employed as body-guards. They are said to communicate their thoughts with gestures only. Presumably mutes were chosen to prevent secrets leaking out. They evidently came from foreign countries. Some of them may have come from North India. Ancient Tamils called the Aryans also *mlechas,* because originally they migrated to India from some region north of it.

There is a reference in the poem to "worthy garlands worn in war." Ancient Tamils had a great love for flowers, and used them on all occasions. It was usual for warriors to wear garlands of flowers appropriate to their respective physiographical divisions. For instance, *vanchi* was used by those of the *mullai* region ; *thumbai,* by those of the *neithal* ; *vahai* by those of the *palai*; *vetchi*, by those of the *kurinchi*. (See General Introduction: *Agam* and *Puram*).

Gratitude and loyalty have always been among the chief virtues of the Tamil race. The soldiers, we are told, in fighting for their chieftain, "discharged their duty to their chief whose guests they were." The duty one owes to one's host is called *sensottrukkadan* (the duty owed for good rice).

Other matters of antiquarian interest are: the building of large mansions of seven storeys; the employment of elephants and horses in war; the wearing of bangles by men; and the use of lamps fixed to statues.

Religion

At the time the poem was written we may infer that the Aryans had to some extent penetrated the culture and religious life of the Tamils. At the beginning of the poem there is a reference to the story of Vishnu, who is purely an Aryan god. The corresponding god among the Tamils was Mayon (the deceiver) who, according to Tolkappiar, is the deity of the *mullai* region. The goddess Lakshmi mentioned in the poem is also an Aryan deity. Further, there is mention of Brahmin *yogis* with their ochre-coloured garments and triple staves.

LITERARY MERITS

Pen - Pictures

Mullaipattu has all the distinctive characteristics of the other Idylls. It cannot be said, however, that it reaches the high level of some of the Idylls like *Pattinappalai* or *Kurinchipattu*. The chieftain's camp is described in great detail, but we may say that it is the least interesting part of the poem. We have a number of other penpictures: old matrons worshipping at the shrine of Lakshmi; the inner room of the chieftain with the serving maids; the *Yavanas;* the *Mlechas;* the ruttish elephant; and, above all, the wife in her bedroom alternating between grief and patient resignation.

Nature

The following show the spontaneous love of the poet for Nature; the triumphal march of the chieftain with a background of beautiful trees, plants, and flowers; the blue flowers of the thick-leaved *kaya*; the *konrai* that sheds golden blossoms; the *kanthal* whose flowers resemble the palm of the hands; and the *thonri* that the "blooms blood-red". There is a reference also to the bending stalks of *varagu*, and *valli* roots that "mature before the bright rains set in."

Imagery: Similes

There is an elaborate simile at the beginning of the poem. The clouds resemble Vishnu in three points: (1) the clouds are black like the dark god; (2) they encompass the hills even as Vishnu encompasses the earth; (3) they pour rain as the water dripped from the hands of Vishnu as he rose expanding himself. The allusion is to the story that Vishnu came down as a dwarf to crush the tyrant, Mahabali, and begged of him three square feet of earth. When that was granted, and the king poured water as a token of his gift, the god expanded himself with the water dripping from his hands, and crushed the king with his enormous feet. (See Introduction to *Porunarattrupadai*).

Other instances of similes are: the hum of bees are like the music of the lute; the quivers hung on bows are like the cloth of the *yogi* hung on a tripod; the sleepy body-guards walk about like the leaves of the jasmine when shaken by the breeze in drizzling rain; the wife trembling with grief resembles a peahen struck with arrows; eyes are flower-like; tears resemble pearls; lamps blaze like gems; and the severed trunks of elephants writhe in pain like snakes.

The poet does not, like most ancient poets, indulge in gross exaggerations. The shining dirks of the maids that "change night to day" is a doubtful rendering. Perhaps the meaning is that they carry lamps that change night to day. As to the chieftain being lauded as the victor of all the earth, it is the hyperbolic language of his retainers.

VERSIFICATION AND LANGUAGE

The poem is written in *asiriappa* metre peculiar to the *agaval* verse (See Introduction to *Pattupattu*). We may note that the versification of the section describing the distress of the wife conveys the sense admirably, and that relating the triumphal return of the chieftain is in perfect accord with the prancing of the horses of his chariot.

The poem is written in pure Tamil except for thirteen Sanskrit, and two provincial words. Considering that there are 500 distinct words in this poem, this is only three per cent of alien words. This is not much, but it shows that Aryan influence had begun to grow. It may be added that mahouts in taming elephants used "northern words", Sanskrit. but, we are told, they used them without understanding their meaning.

THE AUTHOR

This poem is attributed to Napoothanar, the son of a merchant called Ponvanigar of Kaveripattinam. He is also the author of the 29th poem of the anthology, *Natrinai*.

DATE OF COMPOSITION

It is very difficult to ascertain the exact date of the composition of the poem. All we can say with confidence is that the poem was written in the Sangam period. The style, the vocabulary, and references to Tamil life, all point to this conclusion. There are those who contend that the poem is one of the earlier Idylls on the ground that this poem along with *Pattinapalai* and *Porunarattrupadai* were evidently the models on which all the other Idylls were composed. If we accept this contention

we may place the poem in the third century A. D. Others are of opinion that the poem has a great resemblance to *Nedunalvadai* whose hero is supposed to be Nedunchelian, and that the chieftain mentioned in this poem must be the great hero of the famous battle of Thalaialanganam. If we accept this hypothesis, we should place this poem in the fifth century A. D. One recent critic, however, thinks that it was written during the sixth century on the ground that it belongs to the group of Idylls that indicate greater influence of Aryan culture.

We may add that the supposition of some critics that the hero of the poem is Nedunchelian is founded on their belief that the hero should always be a king. This is untenable. The hero may be one of those numerous chieftains that divided among themselves the great Chera, Chola, and Pandya kingdoms.

முல்லைப்பாட்டு

காவிரிப்பூம்பட்டினத்துப் பொன்வாணிகர் மகனார்

நப்பூதனார் பாடியது

முல்லைப்பாட்டு

நனந்தலை யுலகம் வளைஇ நேமியொடு
வலம்புரி பொறித்த மாதாங்கு தடக்கை
நீர்செல நிமிர்ந்த மாஅல் போலப்
பாடிமிழ் பனிக்கடல் பருகி வலனேர்பு
கோடுகொண் டெழுந்த கொடுஞ்செல வெழிலி
பெரும்பெயல் பொழிந்த சிறுபுன் மாலை
அருங்கடி மூதூர் மருங்கிற் போகி
யாழிசை யினவண் டார்ப்ப நெல்லொடு
நாழி கொண்ட நறுவீ முல்லை
அரும்பவிழ் அலரி தூஉய்க்கை தொழுது
பெருமுது பெண்டிர் விரிச்சி நிற்பச்
சிறுதாம்பு தொடுத்த பசலைக் கன்றின்
உறுதுயர் அலமர னோக்கிய யாய்மகள்
நடுங்குசுவ லசைத்த கையள் கைய
கொடுங்கோற் கோவலர் பின்னின் றுய்த்தர
இன்னே வருகுவர் தாய ரென்போள்
நன்னர் நன்மொழி கேட்டன மதனால்
நல்ல நல்லோர் வாய்ப்புள் தெவ்வர்
முனைகவர்ந்து கொண்ட திறையர் வினைமுடித்து
வருதல் தலைவர் வாய்வது நீநின்
பருவர லெவ்வங் களைமா யோயெனக்
காட்டவுங் காட்டவுங் காணாள் கலுழ்சிறந்து
பூப்போ லுண்கண் புலம்புமுத் துறைப்பக்
கான்யாறு தழீஇய அகனெடும் புறவிற்
சேணாறு பிடவமொடு பைம்புத லெருக்கி
வேட்டுப்புழை யருப்ப மாட்டிக் காட்ட
இடுமுட் புரிசை ஏமுற வளைஇப்
படுநீர்ப் புணரியிற் பரந்த பாடி
உவலைக் கூரை யொழுகிய தெருவிற்
கவலை முற்றங் காவ னின்ற
தேம்படு கவுள சிறுகண் யானை
ஓங்குநிலைக் கரும்பொடு கதிர்மிடைந் தியாத்த
வயல்விளை யின்குள குண்ணாது நுதல்துடைத்
தயினுனை மருப்பிற்றங் கையிடைக் கொண்டெனக்
கவைமுட் கருவியின் வடமொழி பயிற்றிக்
கல்லா இளைஞர் கவளங் கைப்பக்

MULLAIPATTU

It's a short and gloomy eve. The showers fall
From clouds that travel fast with water drunk
From the cold, resounding sea, and rise from hills
With a turn to the right, as Vishnu—he who bears
In mighty hands the disc and right-whorled chank,
And Lakshmi clasps—once measured earth's expanse,
And rose with water dripping from his hands.
Old matrons to their mistress this report:
That they went to the purlieus of a town
Well-guarded, bearing vessels filled with rice
And fragrant *mullai* buds that ope to bees
Whose hum is like the music of the lute.
They strewed these gifts, and joining palms adored
Their god, awaiting words of omen good.
The cowherd[1] with his shiv'ring hands that clasped
His shoulders told a tethered calf distressed
Its dam would soon return by cruel staves
Of cowherds urged. "Auspicious omen this
Confirming good men's happy words," they say.
"Thy spouse will soon return, his tasks fulfilled,
To thee. And so, O fair one, now forget
Thy pain and grief." But she no camfort finds,
Though they assure her o'er and o'er again.
Her painted, flower-like eyes shed drops of tears
Resembling pearls.
The chief destroys the *pidvam* plants that send
Their fragrance wide, and other low green shrubs
That flourish in the forest long and wide
That lies encircled by a river wild.
He wrecks the hunter's narrow-gated holds,
And builds a camp as wide as the sounding sea
And guarded round by walls of thorny plants.
Where paths do meet, along which stand in rows
Some houses roofed with leaves, an elephant
Stands guard with juicy cheeks and tiny eyes.
It scorns to eat the sugar-cane and sheaves
Of field-grown grain with sweet leaves closely bound.
It wipes its face with these, and with its trunk
Then on its sharp tusk hangs. Its keepers young,
Unlearned though, yet Northern words repeat,
And urge the beast with their pronged goads to eat.
The men make tents by planting poles bound tight

1. It is but 'cowherdess' that is spoken of in the Tamil text.

கற்றோய்த் துடுத்த படிவப் பார்ப்பான்
[1]முக்கோ லசைநிலை கடுப்ப நற்போர்
ஓடா வல்வில் தூணி நாற்றிக்
[2]கூடங் குத்திக் கயிறுவாங் கிருக்கைப்
பூந்தலைக் குந்தங் குத்திக் கிடுகுநிரைத்து
வாங்குவில் அரணம் அரண மாக
வேறுபல் பெரும்படை நாப்பண் வேறோர்
நெடுங்காழ்க் [3]கண்டங் கோலி யகநேர்பு
குறுந்தொடி முன்கைக் கூந்தலஞ் சிறுபுறத்து
இரவுபகற் செய்யுந் திண்பிடி யொள்வாள்
விரவுவரிக் கச்சிற் பூண்ட மங்கையர்
நெய்யுமிழ் சுரையர் நெடுந்திரிக் கொளீஇக்
[4]கையமை விளக்க நந்துதொறு மாட்ட
நெடுநா வொண்மணி நிழத்திய [5]நடுநாள்
அதிரல் பூத்த ஆடுகொடிப் படாஅர்
சிதர்வர லசைவளிக் கசைவந் தாங்குத்
துகின்முடித்துப் போர்த்த தூங்க லோங்குநடைப்
பெருமூ தாள ரேமஞ் சூழப்
பொழுதளந் தறியும் பொய்யா மாக்கள்
தொழுது காண்கையர் தோன்ற வாழ்த்தி
எறிநீர் வையகம் வெலீஇய செல்வோய்நின்
குறுநீர்க் கன்னல் இனைத்தென் றிசைப்ப
மத்திகை வளைஇய மறிந்துவீங்கு செறிவுடை
மெய்ப்பை புக்க வெருவருந் தோற்றத்து
வலிபுணர் யாக்கை வன்கண் யவனர்
புலித்தொடர் விட்ட புனைமா ணல்லில்
திருமணி விளக்கங் காட்டித் திண்ஞாண்
எழினி வாங்கிய ஈரறைப் பள்ளியுள்
உடம்பி னுரைக்கு முரையா நாவின்
படம்புகு மிலேச்சர் உழைய ராக
மண்டமர் நசையொடு கண்படை பெறாஅது
எடுத்தெறி யெஃகம் பாய்தலிற் புண்கூர்ந்து
பிடிக்கணம் மறந்த வேழம் வேழத்துப்
பாம்புபதைப் பன்ன பரூஉக்கை துமியத்

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1. முக்கோலைத் 'திரிதண்டம்' என்றும் வழங்குவர்.
2. கூடம் - கூடாரம், படங்கு.
3. கண்டம் - கண்டத் திரைக்கு ஆகுபெயர்.
4. கையமை விளக்கம் - கையகத்ததாகிய பர்தம் என்பர் நச்சினார்க்கினியர்.
5. நடுநாள் - நள்ளிருள்; நடு இரவு.

With ropes. Around they fix the valiant bows
They used in just and fearless war; on these
They hang their quivers that resemble much
The Brahmin yogi's garment ochre dyed
Hung on his triple staff. Again, they plant
Their lances that have heads well wrought flower-like.
These they with screens enclose. This palisade
Of bows serves as a rampart strong. Within,
Amidst the army's various forces great,
All build an inner tent of long poles made,
And this by many coloured curtains screen.
Here maids with slender bangles on their wrists
And tresses falling down their narrow backs
Are seen. They wear strong-handled, flashing dirks
That joined to coloured belts change night to day.
They carry cans for feeding oil; they light
The torches long and trim the dimming lights.[1]
At midnight when the long-tongued bell doth cease
To sound, well-tried and trusted body-guards
With garments wound around their heads and limbs
Keep watch, and make their rounds in a drowsy state,
As flow'ring jasmine vines and brushwood move
When shaken by the breeze in drizzling rain.
The servants who could calculate the hour
Without mistake, appear before their chief
Saluting and exalting him with praise.
They laud him as the victor o'er his foes
On the earth encircled by the raging seas.
They could announce what hour of night it is
By observation of the water-clock.
The chief retires within an inner room
By Yavanas built. These men are armed with whips
Concealed within their tight and bulging dress.
They are of frightful mien; their limbs are strong;
Their eyes are fierce. This decorated room
Has chains around it with the tiger-mark;
It's lighted up with lamps that blaze like gems,
And screened by curtains strongly stretched on strings.
Without are coated *Mlechas* standing guard.
They cannot speak, they only gestures show.
The chieftain does not sleep, so keen is he
To join the next day's fray. His mind is full
Of elephants that went to fight in war
Forgetting quite their mates, and suffered much
From wounds received from lances thrown at them.
He also thinks of men who did cut down

1. Lights were borne by icons made of metals in the form of maidens.

தேம்பாய் கண்ணி நல்வலந் திருத்திச்
[1]சோறுவாய்த் தொழிந்தோர் உள்ளியுந் தோறுமிபு
வைந்நுனைப் பகழி மூழ்கலிற் செவிசாய்த்
துண்ணா துயங்கு மாசிந் தித்தும்
ஒருகை பள்ளி யொற்றி யொருகை
முடியொடு கடகஞ் சேர்த்தி நெடிதுநினைந்து
பகைவர்ச் சுட்டிய படைகொ ணோன்விரல்
[3]நகைதாழ் கண்ணி நல்வலந் திருத்தி
அரசிருந்து பனிக்கு முரசுமுழங்கு பாசறை
இன்றுயில் வதியுநற் காணாள் துயருழந்து
நெஞ்சாற்றுப் படுத்த நிறைதபு புலம்பொடு
நீடுநினைந்து தேற்றியும் ஓடுவளை திருத்தியும்
மையல் கொண்டு மொய்யென வுயிர்த்தும்
ஏவுறு மஞ்ஞையி னடுங்கி யிழைநெகிழ்ந்து
பாவை விளக்கிற் பரூஉச்சுட ரழல
இடஞ்சிறந் துயரிய எழுநிலை மாடத்து
முடங்கிறைச் சொரிதரு மாத்திர ளருவி
இன்ப லிமிழிசை யோர்ப்பனள் கிடந்தோள்
அஞ்செவி நிறைய ஆலின வென்றுபிறர்
வேண்டுபுலங் கவர்ந்த ஈண்டுபெருந் தானையொடு
விசயம் வெல்கொடி யுயரிவல னேர்பு
வயிரும் வளையும் ஆர்ப்ப வயிர
செறியிலைக் காயா அஞ்சன மலர
முறியிணர்க் கொன்றை நன்பொன் காலக்
கோடற் குவிமுகை யங்கை யவிழத்
தோடார் தோன்றி குருதி பூப்பக்
கான நந்திய செந்நிலப் பெருவழி
வானம் வாய்த்த வாங்குகதிர் வரகின்
திரிமருப் பிரலையொடு மடமா னுகள
எதிர்செல் வெண்மழை பொழியுந் திங்களின்
முதிர்காய் வள்ளியங் காடுபிறக் கொழியத்
துனைபரி துரக்குஞ் செலவினர்
வினைவிளங்கு நெடுந்தேர் பூண்ட மாவே.

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1. *சோறு வாய்த்து ஒழிந்தோர் - செஞ்சோற்றுக் கடன் கழிப்பதற்காகத் தம் தலைவனுக்காகப் போரில் உயிரைக் கொடுத்தோர்.*

2. *படை - ஈண்டு வில்வேல் வாள் முதலிய போர்க்கருவிகள்.*

3. *நகைதாழ் கண்ணி - தனக்கு விளக்கமாகிய புகழ் தங்குதற்கு இடையாளமாக இடப்படும் மாலை.*

Huge trunks of elephants that writhed in pain
Like snakes; who gained success befitting quite
The wreaths they wore in war, and who discharged
Their duty to their chief whose guests they were.
He feels concern for horses sick with wounds
Received from arrows sharp, their saddles cut,
That wagged their ears in pain refusing food.
Thus plunged in thought, a hand laid on the couch,
His head rests on his other bangled hand.
He then to battle goes. With mighty arm
He kills his foes with the sword he kept for them.
And lasting glory gains according well
With worthy garlands that he wore in war.
Now in his room he rests, where loudly throbs
The war-drum causing terror to his foes.

The wife sees not her lord in slumber sweet
Reposing by her side, and, plunged in grief,
Directs her thoughts to him. Her loneliness
Now makes her sad, and quite upsets her mind.
She then reflecting long consoles herself
And sets her loosened bangles right. Again,
She shakes with passion, deeply sighs and quakes
Like a peahen struck with arrows; from her hands
Her bangles slip. Where she is lying down
In splendid mansion high of storeys seven,
Bright lamps by statues borne shed blazing light.
Abundant streams of rain do pour along
The grooves of jointed roofs. Her listening ears
Then fill with sweet and various swelling sounds.

The victor with his large and swelling troops
That won the lands so dear to foes, returns.
The flags of triumph wave, and horns and chanks
Sound loud befitting victory. Blossom now
The flowers blue of thick-leaved *gaya* plant
That grows in sandy soil. The *kcnrai* tree
With shoots and buds fine golden flowers shed;
The *kanthal* buds do blossom like the palm;
The clusters of the *thonri* blooms blood-red.
He passes wide, red-soiled, thick wooded lands,
Where maid the bending stalks of *ragi* grain
Well-watered by abundant rains, the stags
With twisted horns do leap about with hinds.
He leaves behind the woods where *valli* roots
Mature the month ere glistening rains set in.
He urges in his march his horses swift
That shine in war and draw his lofty car.

NOTES

1. It is the beginning of the rainy season.

4. *Vishnu.* Note the Aryan Vishnu instead of the Tamil Mayon.

4-7. For the elaborate simile see Introduction.

5. *disc—chank.* These are the symbols of Vishnu.

6. *Lakshmi* is an Aryan goddess.

6-7. *once measured—hands.* See note on 1. 47 *P. P. Padai.*

11. *mullai buds.* These are appropriate to this region.

14. *omens.* Observation of omens was made by kings and chiefs when they went to war.

26. *pidvam.* This plant is peculiar to the *mullai* region.

33. *Where paths do meet, i.e.,* in a courtyard.

35. The elephant is ruttish, and so refuses food.

40. *Northern words.* They may be Sanskrit or other North Indian words.

46. *Brahmin yogis* seem to have been familiar persons during the period.

56. *dirks.* Women being in the war-camp is significant.

57. *belts.* Some interpret the word கச்சு as a short jacket of a woman. But it is absurd to speak of dirks being attached to a jacket.

change night to day. To avoid a hyperbole some commentators take this expression to be connected with "lights."

60. *bell.* Probably the bell spoken of here is one that is rung to announce the watches of the night. Some take it as the bell attached to the neck of a horse.

64. *jasmine; brushwood.* These are appropriate to the *mullai* region.

66. *hour. Naligai* of twenty-four minutes each.

72. *water-clock.* See Introduction.

74. *Yavanas.* Either Greeks or Romans. See Introduction.

81. *mlechas.* Lit. foreigners. Even Aryans were called *Mlechas.* Cf. Mutes employed by the Turks.

91. For warriors wearing appropriate garlands see notes to *P. Palai l.* 284.

92. *duty.* For a guest's gratitude to his host see Introduction.

104-108. The *agam* element interrupted in line 26 is here resumed.

108. Characteristic *agam* quality is wifely patience.

113. *mansion—seven storeys.* Many-storeyed buildings are referred to in other ancient poems also.

114. *statues.* Probably the work of Yavanas.

117-121. These lines should be connected with the last two lines of the poem. This is a fine instance of *mattu.* See General Introduction to *Pattupattu: Mattu.*

118. The *puram* element is here resumed.

132. Rains set in in the month of September.

PERUMPANATTRUPADI

PERUMPANATTRUPADAI

INTRODUCTION

NAME

Perumpanattrupadai means a poem giving guidance to a *panan* or bard who plays on a large *(perum) yal*. Another interpretation is, a long poem, etc. The former is the more probable explanation. (For the explanation of *panan* and *attrupadai* see General Introduction to *Pattupattu*: *Attrupadai*).

SUBJECT MATTER

A minstrel recommends Ilanthirayan to a fellow bard as a desirable patron. He sings his praises and describes his vast kingdom. He recounts graphically the things he would see in the five kinds of tracts he would pass before he reaches his capital. Kanchipuram: the *palai* land inhabited by hunters; the *kurinchi* land where robbers live in fortified villages; the *mullai* land where herdsmen tend their cattle and sheep; the *marutham* land where farmers cultivate their fields; and the *neithal* land where fishermen thrive. The sea-port town of Neerpayattu where commerce flourishes; and Tiruvehai, a suburb of the capital, are also described. Finally, we have a splendid description of the capital, and the virtues and generosity of the king.

ILANTHIRAYAN AND HIS CAPITAL

The patron to whom our *panan* is directed is Tondaiman Ilanthirayan, the ruler of Kanchipuram. As regards the name Ilanthirayan (young wave-man) there are two legends. According to Nachchinarkkiniar, a Chola king descended into the lower world and espoused a Naga woman, and the child born of this union was cast adrift on the sea with a *tondai* creeper around its neck meant for identification. The child was washed ashore in the Chola land, and the king granted the child a portion of his kingdom. Another far-fetched story is that this king was the child lost by that Chola king who ruled over Kaveripattinam and washed ashore. The story is told in the Introduction to *Pattinapalai*: The Lost City.

The following explanation is more plausible. Ilanthirayan was the chief of a maritime tribe called *Thirayer* (sea-men). These Thirayers were a sea-faring race whose home was Bengal. They migrated to various parts of the East, and some of these settled down in South India. The king was given the title of Thondaiman, probably because the Thirayers adopted the *tondai* creeper

as their emblem. This we may infer from the fact that *Thirayer* and *Tondayer* were interchangeably used in some early poems. This poem also speaks of the king as the descendant of the Chola dynasty (tr. 1. 46). Probably the Chola kings derived their descent from *Thirayer* tribes. Lines (tr.) 47-48 say that the king was descended from Vishnu whose bed according to mythology is the ocean.

Not only was Ilanthirayan a patron, but was himself a poet, and his odes are found in the collections known as *Purananuru* and *Natrinai*.

His capital was Kanchipuram, or Kachchi, as it was Tamilised. In very early times it was an Aryanised city bearing a Sanskrit name, although technically it belonged to the Dravidian country. It was the southernmost point of Aryan culture in those early times. It is significant that no mention is made of the city in the earliest Tamil poems. The city was the capital of Mavilangai (so called perhaps because it resembled Lanka or Ceylon in some respects) situated in the north Aruva country, now North Arcot District. (See *S. P. Padai:* Introduction). Karikalan later conquered the city, and then it came under Tamil influence. Ilanthirayan was probably appointed feudatory chief. He strengthened Tamil culture by patronising Tamil poets and Tamil learning. There is a fine description of the city in the last portion of the poem. The city reverted to the Aryan rulers after a century or two.

ARYAN INFLUENCE

Although Tamil culture spread in the kingdom of Kanchi after Karikalan's conquest, still there was considerable Aryan influence left, as the territory was Aryan when it was conquered. From the poem we learn that there was a Brahmin village where Brahmins recited Vedic texts, and taught even parrots their verses, and performed priestly rites, erecting the *yupa* post. Evidently they did not eat meat, and did not rear fowls and dogs, as these were considered to be unclean. The Aryan Vishnu is mentioned in this poem. He is said to reside in Trivehur reclining on a serpent bed. He is "Vishnu tall, dark-skinned, from whom was born the four-faced god." From him was born Ilanthirayan. Again, there is a reference to the Aryan Mother-goddess, "a beauteous queen . . . whose great womb bore the Red god." A science of horses is mentioned, and such a science existed only among the Aryans. The poem has allusions to Aryan events and places. Ilanthirayan's martial feats are compared to those of the Pandavas in characteristically Aryan hyperbolic style. Those who wait to pay tribute are compared to those who wait to cross the river Ganges. At the end of the

poem we have a description of *rishis* performing their yogic rites. It should, however, be remembered that the framework of the poem, such as the description of the life of the various parts of the kingdom and its division into the conventional five regions, is entirely Dravidian.

SOCIAL LIFE

We are able to glean much information about the life of ancient Tamils from this poem. The conventional five regions are separately described in great detail, and from this we can picture to ourselves how they lived their lives in those days.

The chief pre-occupation of the rulers of the time was war. Kanchi's king was, according to the poet, reputed to be a great warrior who destroyed the fortifications of his enemies and compelled them to pay tribute. There is an allusion to the ancient custom of the victorious king wearing the crown of the defeated king in the battle-field, which Tolkappiar calls *mannu mangalam* (மண்ணு மங்கலம்). The king was surrounded by wise counsellors, and ruled his subjects justly. He was merciful to the enemies who submitted to him. He was extraordinarily generous to poets and wandering minstrels, and loaded them with valuable presents. He rode on a lotus-topped chariot drawn by four milk-white horses. Trade with foreign countries flourished, and fine horses were brought from the West, and other good things from the North in ships. There were light-houses to direct vessels to their destination. Yavanas (a term that included all foreigners) put up swan-shaped lamps on the prow of their boats. Salt sellers travelled through the land in carts accompanied by their families, while the wives drove the cart. Pepper bales were carried on the back of asses. The highways were guarded by soldiers as a protection against robbers. Toll was levied on goods carried by traders.

We have a good account of what people had for their food. In the *palai* land the hunters lived on the animals they hunted. Rice was the staple food. The people of the *kurinchi* region ate the flesh of rams, and drank rice-toddy. The herdsmen of the *mullai* land ate *tinai* rice with milk, curds and ghee. The farmers of the *marutham* tract ate white rice, *varagu*, the fried flesh of the domestic fowl, *avarai* seeds, (sugar-candy) and *aval* made of rice. Those who dwelt in groves ate various kinds of fruits such as plantains and jak, and the pulps of young palmyra fruits. They drank the water of tender coconuts, and ate *valli* roots. The fishermen of the *neithal* land ate fish such as *kayal* and *valai*, and drank a pottage made of the paste of unpounded rice cooled in large pots, and warm toddy matured in wide-mouthed jars. The Brahmins did not eat meat and did not even rear fowls. Their food consisted of a special kind of rice called *rasannam*

with sliced sour pomegranates flavoured with pepper and fragrant leaves and boiled in ghee, and with mango pickles.

Women moved about freely. The girls in the Brahmin village sported in ponds. Rich ladies played games with balls, and also indulged in a game called *kalangu* on sandy courtyards. (This game is played even now in the Tamil country and is called in Jaffna *kokkan*. It is called in English knuckle bones or dibs, and the game consists in throwing small bones or pebbles from the palm and catching them on the back of the hand). They wore fish-shaped jewels, ear-rings, and golden anklets. The shepherdesses were thrifty. They churned curds with churning rods and made butter-milk and ghee, which they carried on their heads placed on pads and bartered them for gold nuggets and fine cows. They supported their families with this industry—a characteristic touch bringing out the trait of the Tamil woman as a wage-earner.

The work of the farmers in tilling their fields, ploughing sowing, weeding, reaping, and storing the grain and straw, is very much the way in which the work in the fields is carried on to-day by farmers in the Tamil country.

Other points of interest are: houses covered with grass and palm leaves; deer skin mats; hounds kept chained in kennels for hunting; deer used as decoys; grains stored in tall bins; rice pounded in mortars made in the ground; buying and selling by barter; beds with string bottoms; fire produced by rubbing sticks together; and meals served on teak and palmyra leaves.

Religion

In the various regions described the Muruga cult was prevalent, but when we come nearer the capital we find Aryan worship. We find Brahmins reciting Vedic texts and preforming Aryan rites, and *rishis* performing their *tapas*. We are told that men of various faiths held high festivals. Probably these included Jains and Buddhists. The mention of Vishnu in three or four places in the poem shows the existence of Aryan faiths in the kingdom.

LITERARY MERITS

The poem possesses all the excellences of the other Idylls (see General Introduction to *Pattupattu*: Literary Appreciation). We may note some of them with special reference to this poem.

Realism

The poem is a long string of pen-pictures. The various regions of the kingdom are painted with a wealth of detail. Especially to be noted are the pictures of shepherd life, of the

farmer's life, and of Kanchipuram and its suburbs. We will note here a few realistic touches which the poet brings in incidentally to heighten his description. When the farmers reap their fields.

> The short-legged fowl whose neck is black, alarmed.
> Escapes, and takes with it its growing brood
> That it may in the forest make its home.

There is a vivid picture of a bird that steals a pendant, flies with it, and sits upon a *yupa* post. The pregnant monkey seizing the ghee-mixed rice meant for the elephant is intended to heighten the description of the elephants in the streets of the city. The farmer's children playing with toy-carts, sucking milk from the breasts of their foster mothers, and going to sleep when tired brings before us vividly the home life of the farmers. There is a fine realism in the following lines on the Bharata war:

> Pandavas . . .
> . . . . overthrew
> With shouts of joy their hated hundred foes
> In the fray. The corpses of dark elephants
> That floated on the rivers stained with blood
> Looked like the clouds that roam the evening sky
> In which the fair-faced crescent-moon doth shine.

Another is about the Ganges. The feudatory chiefs that wait on the king to pay their tributes are like those who wait to cross the river Ganges that "sweeps along bright particles of gold, and leaping tears its way through the ocean's foam." The concluding lines give us the best realistic picture in the poem:

> In the wooded forests young the peacock makes
> A screeching noise. The leaping ape doth pluck
> And scatter forest blooms. The monkey scrapes
> Its body, and the beasts repose in yards
> In front of houses. Here the *rishis* tend
> Their fires unquenched, and do their rites with logs
> The white-tusked elephants do bring to them.

Nature

The above passages, and especially the last, are also examples of the poet's keen observation and appreciation of Nature. The poet seems to have a partiality for clouds and rains, which he mentions a number of times, and for the sun, the moon, and the stars. The poet has not only observed the general aspects of Nature, but has also minutely noted individual objects: the red

legs of doves, the three sides of coconuts, the erect ears of the ass, the bent petals of the *agatthi* flower, and the black neck and short legs of the *kadai* fowl. He has noted the fact that the fewness of pulps in a large jak fruit shows their excellence, that the spider weaves its webs around rice stacks, and that the *valai* fish is scared by the shadow cast by the cane growing by the side of the lake. Here is a fine picture of landscape painting :

> The striped and shapely blooms of *kutku* vines
> That, long and green, twine round the short-stemmed trunks
> Of *kanchi* trees in plenty fall in pools
> Formed in the water-swept and shining sands.
> These look like rice-cakes placed in milk, prepared
> In pans with thread-like paste with jelly mixed
> By those who trade in cakes.

Similes

Our poet revels in similes. We have at least 73 similes in the poem, most of which are simple having only one point of comparison. First, we will notice a few that are more elaborate. In three passages quoted above there are such similes. In the passage relating to the Pandavas there are two similes. In the first there are two points of comparison : the prowess of the king is likened to that of the Pandavas; and the foes he conquered are as numerous as those killed in the Bharata war. In the second, the corpses of those killed in the fight floating down the river blood-smeared are compared to the clouds at sunset in the evening sky. Again, in the passage relating to the Ganges there are two points of comparison : those who wait for paying tributes are likened to those who wait to cross the river ; and they are full of anxiety and fear like the latter. The third elaborate simile is found in the passage quoted above to illustrate the power of the poet in landscape painting. There is only one point in the comparison of the *kutku* blooms floating on the surface of pools looking like rice-cakes floating on milk. But we note here, and in many other similes elsewhere, a characteristic that makes them impressive. Instead of barely indicating the point of comparison the things used for comparison are elaborated in detail. For instance, in the passage the poet is not satisfied with mentioning *kutku* vines ; he goes on to give us a picture of these vines twining round *kanchi* trees. And it is not enough to say that rice cakes are placed in milk ; he must say what kind of cakes they are and how they are prepared and sold. Kanchipuram is greater than other cities even as the jak fruit is esteemed above all fruits. But not satisfied with this statement, he goes on to say that the jak tree bears fruits without blossoming, and that on its branches birds sing.

In the opening lines in which the *yal* is described, there are as many as nine similes. And these help us to picture to ourselves this ancient instrument that is not known now. The joy of mendicants whose hearts are gladdened by presents from the king is like rains falling on parched forests. The gems that shine in the girdles of ladies are compared to dew shining on the boughs of the *konrai* tree. The golden fillets given to the minstrels shine like lightning flash in wintry clouds. The small silver vessels in which the *panar* children are served are like stars, while the bigger ones in which their elders are served are like moons. Ilanthirayan is superior to others kings as the right-whorled chank is superior to others found in the sea. The back of squirrels with white stripes is like the split *ilava* fruit showing the down within. The roofs of the huts thatched with the leaves of the *eenthu* palm is like the backs of the porcupine. The bubbles on the curds churned from milk are like mushrooms. The silvery web that surround paddy stacks is like the gauzy attire of demons. The multi-coloured flowers in ponds look like the rainbow. The chastity of Brahmin women is like that of Arunthathi. The jewel that glitters in the beak of the king-fisher is like the lamp the Javanas put up on their masts. The breasts of children smeared with scented paste are like the touch-stone on which gold dust remains. The palmyra leaf vessel (*pila*) used for drinking is like the opened spathe of the arecanut tree.

Like the other Idylls there are practically no hyperboles. The only exaggeration we find in the poem is the description of the Bharata war quoted above, and that of the paddy stacks looking like the Northern mount. We may also note that the exaggerated praise given to Ilanthirayan, who does not seem to have done much in the way of military feats, is in effect, though not in language, hyperbolical.

THE AUTHOR

Tradition attributes this poem to Urithirangannanar, the author of *Pattinapalai*. This has not been established by internal evidence. (For an account of this poet see Introduction to *Pattinapalai*).

DATE OF COMPOSITION

If tradition is to be believed as to the authorship of the poem, then the author of course lived in the reign of Karikalan, in whose honour *Pattinapalai* was composed. All we can say is that it may have been composed during the reign of that king, the fixing of the date of which is not easy, we may say that the poem, like the other one, was composed at the latest before

the third century. (For a discussion of the age of Karikalan see Introduction to *Pattinapalai*).

VERSIFICATION

The poem is written in *asiriappa* peculiar to the ***agaval*** verse. (For explanation of this metre see General Introduction to *Pattupattu* : Versification).

பெரும்பாணாற்றுப்படை

கடியலூர் உருத்திரங் கண்ணனார்
தொண்டைமான் இளந்திரையனைப் பாடியது

பெரும்பாணாற்றுப்படை

அகலிரு விசும்பிற் பாயிருள் பருகிப்
பகல்கான் றெழுதரு பல்கதிர்ப் பருதி
காய்சினந் திருகிய கடுந்திறல் வேனிற்
[1]பாசிலை யொழித்த பராஅரைப் பாதிரி
வள்ளிதழ் மாமலர் வயிற்றிடை வகுத்ததன்
உள்ளகம் புரையும் ஊட்டுறு பச்சைப்
பரியரைக் கமுகின் பாளையம் பசும்பூக்
கருவிருந் தன்ன கண்கூடு செறிதுளை
உருக்கி யன்ன பொருத்துறு போர்வைச்
சுனைவறந் தன்ன இருள்தூங்கு வறுவாய்ப்
பிறைபிறந் தன்ன பின்னேந்து கவைக்கடை
நெடும்பணைத் திரடோள் மடந்தை முன்கைக்
குறுந்தொடி யேய்க்கு மெலிந்துவீங்கு திவவின்
மணிவார்ந் தன்ன மாயிரு மருப்பின்
பொன்வார்ந் தன்ன புரியடங்கு நரம்பின்
தொடையமை கேள்வி இடவயிற் றழீஇ
வெந்தெறற் கனலியொடு மதிவலந் திரிதரும்
தண்கடல் வரைப்பில் தாங்குநர்ப் பெறாது
பொழிமழை துறந்த புகைவேய் குன்றத்துப்
பழுமரந் தேரும் பறவை போலக்
கல்லென் சுற்றமொடு கால்கிளர்ந்து திரிதரும்
புல்லென் யாக்கைப் புலவுவாய்ப் பாண !
பெருவறங் கூர்ந்த கானம் கல்லெனக்
கருவி வானம் துளிசொரிந் தாங்குப்
பழம்பசி கூர்ந்தவெம் இரும்பே ரொக்கலொடு
வழங்கத் தவாஅப் பெருவள னெய்தி
வாலுளைப் புரவியொடு வயக்களிறு முகந்துகொண்டு[2]
யாமவ ணின்றும் வருதும் நீயிரும்
இருநிலங் கடந்த திருமறு மார்பின்
முந்நீர் வண்ணன் பிறங்கடை அந்நீர்த்
திரைதரு மரபின் உரவோ னும்பல்
மலர்தலை யுலகத்து மன்னுயிர் காக்கும்

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1. தொல் இசைக் கருவியான யாழின் முழு வடிவமும் ௪ முதல் ௧௬ வரையுள்ள வரிகளில் தீட்டப்பட்டிருக்கிறது.

2. விரும்பியாங்கு அளவின்றிப் பெற்றுக்கொண்டு.

PERUMPANATTRUPADAI

The summer's heat was strong and fierce,
When the many-rayed sun ushered in the day
Removing darkness thick which quite enwrapped
The extensive sky.
O minstrel! Thou upon thy shoulder left
Dost bear a *yal* encased in a cover made
Of leather coloured like the inside of blooms,
Whose shining petals are attractive much
To bees, of *path'ri* trees whose stems are large.
The leather strips are so united well
That they appear as though they melted were
Together looking like the unopened spathes
Containing pretty flowers of arecanut trees
Whose stems are large. Their sides are full of holes.
The opening of the *yal* resembles a mouth
That has no uvula, and looks as dark
As the mouth of a water-spring dried up.
Its bottom curves up like the crescent moon.
Its straps could be made either loose or tight
Like bangles worn by ladies on their wrists,
Whose shoulders are as smooth as bamboos tall.
The handle large is coloured sapphire blue.
Its twisted strings resemble golden wires.
O haggard minstrel! Thou dost not speak well
Of learning[1], as thou hast no patron kind
Upon this sea-girt earth where the sun and the moon
Move circling to the right Mount Meru[2] high.
Thou with thy numerous kin dost roam about
Like bats that seek ripe fruits on mountains girt
With vapour that doth rise when there's no rain.
We with our numerous kindred hungry long
Have come from him receiving horses white
That shake their heads with pride, and elephants,
And wealth such as does not decrease by gifts.
As high clouds pour down rain in forests dry
And make them full of joyful bustle great,
Thy heart will much rejoice if thou dost go
To Thirayan so named because the waves,
They say, brought him ashore. With many spears

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1. *ll*: 24 25. The minstrel accuses his own learning which does not procure a ready patron for him.

2. *l*: 27. Mount Meru is understood in the original.

முரசுமுழங்கு தானை மூவ ருள்ளும்
இலங்குநீர்ப் பரப்பின் வளைமீக் கூறும்
வலம்புரி யன்ன வசைநீங்கு சிறப்பின்
அல்லது கடிந்த அறம்புரி செங்கோல்
பல்வேற் றிரையற் படர்குவி ராயின்
கேளவன் நிலையே கெடுகநின் னவலம்
[1]அத்தஞ் செல்வோர் அலறத் தாக்கிக்
கைப்பொருள் வௌவுங் களவேர் வாழ்க்கைக்
கொடியோ ரின்றவன் கடியுடை வியன்புலம்
உருமும் உரறா தரவுந் தப்பா
காட்டுமாவும் உறுகண் செய்யா வேட்டாங்கு
அசைவுழி யசைஇ நசைவுழித் தங்கிச்
சென்மோ இரவல சிறக்கநின் உள்ளம்
கொழுஞ்சூட் டருந்திய திருந்துநிலை யாரத்து
முழவின் அன்ன முழுமர உருளி
எழூஉப் புணர்ந்தன்ன பரூஉக்கை நோன்பார்
மாரிக் குன்றம் மழைசுமந் தன்ன
ஆரை வேய்ந்த அறைவாய்ச் சகடம்
வேழங் காவலர் குரம்பை ஏய்ப்பக்
கோழி சேக்குங் கூடுடைப் புதவின்
முளையெயிற் றிரும்பிடி முழந்தா ளேய்க்கும்
துளையரைச் சீறுரல் தூங்கத் தூக்கி
நாடக மகளிர் ஆடுகளத் தெடுத்த
விசிவீங் கின்னியங் கடுப்பக் கயிறுபிணித்துக்
காடி வைத்த கலனுடை மூக்கின்
மகவுடை மகடூஉப் பகடுபுறந் துரப்பக்
கோட்டிணர் வேம்பின் ஏட்டிலை மிடைந்த
படலைக் கண்ணிப் பரேரெறுழ்த் திணிதோள்
முடலை யாக்கை முழுவலி மாக்கள்
சிறுதுளை கொடுநுகம் நெறிபட நிரைத்த
பெருங்கயிற் றொழுகை மருங்கிற் காப்பச்
சில்பத உணவின் கொள்ளை சாற்றிப்
பல்லெருத் துமணர்பதிபோகு நெடுநெறி
எல்லிடைக் கழியுநர்க் கேம மாக
மலையவும் கடலவும் மாண்பயந் தரூஉம்
அரும்பொருள் அருத்துந் திருந்துதொடை நோன்ஞாண்
அடிபுதை யரண மெய்திப் படம்புக்குப்
பொருகணை தொலைச்சிய புண்தீர் மார்பின்

1. வரிகள் ௩௯-௪௧. இவை ஆங்கில மொழிபெயர்ப்பில் காணப் படவில்லை.

His army is equipped. Without a fault,
He shines superior to the three great kings
Who guard the people of this spacious earth
Whose armies great are led by drums of war
E'en as the right-whorled chank is valued more
Than other kinds found in the shining sea.
Of the Chola line, he traces his descent
From the god who spanned the earth, whose breast doth bear
The sacred mark, and who has a sea-dark skin.
Thus thou too may'st remove thy want. His land
I'll now describe. There thunder does not peal.
Snakes do not kill. The tiger wild harms not.
Rest there, O suppliant, when feeling tired.
Invited, stay for a time ; then go thy way.
On the way thou'lt meet some noisy carts whose wheels
Are made of well-bent wood on which are set
Fine spokes attached to drum-like axles large.
On these are strong floors[1] set on two large poles
Together joined. The tents[2] are made with mats
Of rushes woven, looking like the clouds[3]
That overshadow hills in rainy months.
Its front resembles huts that watchers make
To save their crops from being eaten up
By elephants. On it are a chicken coop,
A mortar-like small hoop with holes whose shape
Is like the knee of an elephant whose tusks
Resemble bamboo shoots, and a pickle jar
Well-bound that looks like a sweet-toned well-strapped drum
That dancers use. His wife who guards her child
With the fine leaves of the flow'ry neem doth sit
In the forepart of the cart, and drives the bulls.
The men that trade in salt adorned with wreaths
Of woven leaves with large, fine shoulders strong
And powerful wiry frames protect the cart
By walking by the side of bulls well hitched
To the small-holed yoke. They take with them spare bulls
And go through hamlets reached by lengthy roads
Announcing the sale of salt. Bold strangers sell
To those who rest from the journey of a day
Rare, useful things obtained from hills and seas.

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1. *l* 58: The word 'பார்' (*l* 48 of the Tamil text) means "a long bar of the body of the cart." The translator gives it here a modern meaning, 'floors', which is inappropriate in the context.

2. The original reads that the carts (and not the tents) are thatched with mats of rushes.

3. The mats of rushes covered on the cart (not the tents) appear like the clouds.

விரவுவரிக் கச்சின் வெண்கை யொள்வாள்
வரையூர் பாம்பிற் பூண்டு புடைதூங்கச்
சுரிகை நுழைந்த சுற்றுவீங்கு செறிவுடைக்
கருவி லோச்சிய கண்ணகன் எறுழ்த்தோள்
கடம்பமர் நெடுவே ளன்ன மீளி
உடம்பிடித் தடக்கை ஓடா வம்பலர்
தடவுநிலைப் பலவின் முழுமுதற் கொண்ட
சிறுசுளைப் பெரும்பழங் கடுப்ப மிரியற்
புணர்ப்பொறை தாங்கிய வடுவாழ் நோன்புறத்
தணர்ச்செவிக் கழுதைச் சாத்தொடு வழங்கும்
உல்குடைப் பெருவழிக் கவலை காக்கும்
வில்லுடை வைப்பின் வியங்காட் டியவின்
நீளரை இலவத் தலங்குசினை பயந்த
பூளையம் பசுங்காய்ப் புடைவிரிந் தன்ன
வரிப்புற அணிலொடு கருப்பை யாடாது
யாற்றறல் புரையும் வெரிநுடைக் கொழுமடல்
வேற்றலை யன்ன வைந்நுதி நெடுந்தகர்
ஈத்திலை வேய்ந்த எய்ப்புறக் குரம்பை
மான்றோற் பள்ளி மகவொடு முடங்கி
ஈன்பிண வொழியப் போகி நோன்காழ்
இரும்புதலை யாத்த திருந்துகணை விழுக்கோல்
உளிவாய்ச் சுரையின் மிளிர மிண்டி
இருநிலக் கரம்பைப் படுநீ றாடி
நுண்பு லடக்கிய வெண்பல் லெயிற்றியர்
பார்வை யாத்த பறைதாள் விளவின்
நீழன் முன்றி னிலவுரற் பெய்து
குறுங்காழ் உலக்கை யோச்சி நெடுங்கிணற்று
வல்லூற் றுவரி தோண்டித் தொல்லை
முரவுவாய்க் குழிசி முரியடுப் பேற்றி
வாரா தட்ட வாடூன் புழுக்கல்
வாடாத் தும்பை வயவர் பெருமகன்
ஓடாத் தானை யொண்டொழிற் கழற்கால்
செவ்வரை நாடன் சென்னியம் எனினே
தெய்வ மடையில் தேக்கிலைக் குவைஇ நும்
பைதீர் கடும்பொடு பதமிகப் பெறுகுவிர்
மானடி பொறித்த மயங்கதர் மருங்கின்
வான்மடி பொழுதி னீர்நசைஇக் குழித்த
அகம்சூழ் பயம்பின் அகத்தொளித் தொடுங்கிப்
புகழா வாகைப் பூவி னன்ன
வளைமருப் பேனம் வரவுபார்த் திருக்கும்

Their chests are marked with wounds received
In fights from arrows sharp. They wear tight clothes
To which are swords attached. Their shoulders strong
Are wide, and bear the cruel bow. They are
Like Muruga, who lives in the *kadamba;*
Like the god of death they strongly wield the spear.
They wear white-handled shining swords that look
Like snakes that crawl on hills, hung on their sides
By ribbons striped. They wear shoes on their feet
To guard their soles, and on their bodies, coats.
The erect-eared ass that has a scarred, strong back
Which bears the burden of a pepper bale
That looks like a large jak fruit with scanty pulps,
Is driven on wide paths. The men that stay
In hamlets armed with bows the crossings guard,
And levy toll.
Along the spacious forest paths there are
Huts that are thatched with leaves of *eenthu* palm
That flourishes on uplands long, whose back
Is black like river sands, and whose sharp stalks
Are rich and pointed like a spear. The roofs
Look like the backs of porcupines, and help
To keep out rats and squirrels bearing stripes
Upon their backs and looking like the skins
Of fair fresh fruits on long-stemmed *ilava* boughs.
In these [1]Eyin women lately brought to bed
Lie huddled with their children on deer skins,
While other white-toothed women dig the ground
With spades with caps of iron and handles strong.
They raise the dust of black-soiled barren lands
And take the soft rice grain stored in the ground.
They pound this rice with pestles short and strong
In mortars made in the ground in courtyards where
Some decoy deer are tied, and the *vila* tree
Its shadow casts. They add to this the brine
That from deep wells is drawn and cook this rice
Unsifted in edge-chipped old pots on hearths
That ruined lie. Thou and thy kin will get
This food with salted meat on teak leaves served,
When thou dost claim to be of Panar caste,
And a subject of the lord of hills who wears
War-anklets on his legs as a mark to show
His shining deeds.
In the desert tracks [illegible] hunters cruel-eyed
In pits that lie around the ponds that're dug
For storing water during rainless months

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1. *l* 105. Eyin women - huntresses.

அரைநாள் வேட்ட மழுங்கிற் பகனாள்
பகுவாய் ஞமலியொடு பைம்புத லெருக்கித்
தொகுவாய் வேலித் தொடர்வலை மாட்டி
முள்ளரைத் தாமரைப் புல்லிதழ் புரையும்
நெடுஞ்செவிக் குறுமுயல் போக்கற வளைஇக்
கடுங்கட் கானவர் கடறுகூட் டுண்ணும்
அருஞ்சுரம் இறந்த வம்பர்ப் பருந்துபட
ஒன்னாத் தெவ்வர் நடுங்க வோச்சி
வைந்நுதி மழுங்கிய புலவுவாய் எஃகம்
வடிமணிப் பலகையொடு நிரைஇ முடிநாட்
சாபஞ் சார்த்திய கணைதுஞ்சு வியனகர்
ஊகம் வேய்ந்த உயர்நிலை வரைப்பின்
வரைத்தேன் புரையும் கவைக்கடைப் புதையொடு
கடுந்துடி தூங்கும் கணைக்காற் பந்தர்த்
தொடர்நா யாத்த துன்னருங் கடிநகர்
வாழ்முள் வேலிச் சூழ்மிளைப் படப்பைக்
கொடுநுகந் தழீஇய புதவிற் செந்நிலை
நெடுநுதி வயக்கழு நிரைத்த வாயில்
கொடுவில் எயினக் குறும்பிற் சேப்பின்
களர்வளர் ஈந்தின் காழ்கண் டன்ன
சுவல்விளை நெல்லின் செவ்வவிழ்ச் சொன்றி
ஞமலி தந்த மனவுச்சூல் உடும்பின்
வறைகால் யாத்தது வயின்றொறும் பெறுகுவிர்
யானை தாக்கினும் அரவுமேற் செலினும்
நீனிற விசும்பின் வல்லேறு சிலைப்பினும்
சூன்மகள் மாறா மறம்பூண் வாழ்க்கை
வலிக்கூட் டுணவின் வாட்குடிப் பிறந்த
புலிப்போத் தன்ன புல்லணற் காளை
செல்நா யன்ன கருவிற் சுற்றமொடு
கேளா மன்னர் கடிபுலம் புக்கு
நாளா தந்து நறவுநொடை தொலைச்சி
இல்லடு கள்ளின் தோப்பி பருகி
மல்லன் மன்றத்து மதவிடை கெண்டி
மடிவாய்த் தண்ணுமை நடுவட் சிலைப்பச்
சிலைநவி லெறுழ்த்தோ ளோச்சி வலன்வளையூஉப்
பகன்மகிழ் தூங்குந் தூங்கா இருக்கை
முரண்டலை கழிந்த பின்றை மறிய
குளகரை யாத்த குறுங்காற் குரம்பைச்
செற்றை வாயிற் செறிகழிக் கதவிற்
கற்றை வேய்ந்த கழித்தலைச் சாம்பின்

To which the thirsty deer directs its steps.
They too await the boar whose horns are bent
Like the *agatthi* bloom. This during midnight watch.
But during day they hunt with panting dogs
In woods, for food, the hare resembling much
The outer petals fine of lotus blooms
That grow on thorny stems. They beat the shrubs
To drive the hare to a spot enclosed with nets
Together tied to hinder its escape.
If from this dry place thou dost go and reach
The forts of Eyinas wielding cruel bows,
Thou wilt find spacious houses where are ranged
Well-blunted spears that smell of flesh much feared
By foes and dealing death which eager kites
Await, bows well-strung, arrows sharp, and shields
Adorned with gems. There are high ramparts thatched
With *oogam* grass; sheds propped on posts on which
Hang quivers full of arrows notched that look
Like honeycombs on hills, or noisy drums;
Strong kennels hard to reach where hounds are chained;
Strong forts enclosed by fences live
Of thorns: a portal great with well-barred doors;
And gates where fine, strong pointed stakes are ranged.
In many homes they'll serve to thee red rice
In uplands grown that looks like berries red
Of *eenthu* palms that grow on barren ground.
Fried flesh of the iguana too will be served
Which hounds bring from the hunt.
Then thou wilt reach the land where pregnant dames
Are brave and not afraid of elephants
That cross their way, or harmful serpents dread,
Or roaring thunder heard in the welkin blue.
The chief is of the race of men that rob
Their food with threat of death. A striking jaw[1]
He has, and looks like a tiger fierce. The lands
Of foes that do not heed him he attacks
With soldiers armed with cruel bows that hunt
Like hounds that do not ever miss their prey.
He drives at dawn their cows and barter them
For drinks. Rice-toddy brewed at home he drinks
Which he enjoys much, and he eats the flesh
Of sturdy rams killed in the public grounds.
These war-like people dance with glee by day,
Their strong left shoulder used to bearing bows
Inclined to the right, to the sound of noisy drums

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l. 109. **Striking jaw=புல்லணல். Budding beard is meant by the Tamil phrase.**

அதளோன் துஞ்சுங் காப்பின் உதள்[1]
[2]நெடுந்தாம்பு தொடுத்த குறுந்தறி முன்றிற்
கொடுமுகத்[3] துருவையொடு வெள்ளை[4] சேக்கும்
இடுமுள் வேலி யெருப்படு வரைப்பின்[5]
நள்ளிருள் விடியற் புள்ளெழப் போகிப்
புலிக்குரல் மத்தம் ஒலிப்ப வாங்கி
ஆம்பி வான்முகை அன்ன கூம்புமுகிழ்
உறையமை தீந்தயிர் கலக்கி நுரைதெரிந்து
புகர்வாய்க் குழிசி[6] பூஞ்சுமட் டிரீஇ
நாண்மோர் மாறு நன்மா மேனிச்
சிறுகுழைத் துயல்வரும் காதிற் பணைத்தோட்
குறுநெறிக் கொண்ட கூந்த லாய்மகள்
அளைவிலை உணவிற் கிளையுட னருத்தி
நெய்விலைக் கட்டிப் பசும்பொன் கொள்ளாள்
எருமை நல்லான் கருநாகு பெறூஉம்
மடிவாய்க் கோவலர் குடிவயிற் சேப்பின்
இருங்கிளை ஞெண்டின் சிறுபார்ப் பன்ன
பசுந்தினை மூரல் பாலொடும் பெறுகுவிர்
[7]தொடுதோல் மரீஇய வடுவாழ் நோனடி
விழுத்தண் டூன்றிய மழுத்தின் வன்கை
உறிக்கா வூர்ந்த மறுப்படு மயிர்ச்சுவல்
மேம்பா லுரைத்த வோரி யோங்குமிசைக்
கோட்டவுங் கொடியவும் விரைஇக் காட்ட
பல்பூ மிடைந்த படலைக் கண்ணி
ஒன்றம ருடுக்கைக்[8] கூழா ரிடையன்
கன்றமர் நிரையொடு கானத் தல்கி

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1. உதள் - ஆட்டுக்கிடாய்; (அ-ஆறுவதன் பன்மையுருபு). இச் சொற்கு இப்பொருள் உண்மை,

"மோத்தையும் தகரும் உதளும் அப்பரும்
யாத்த என்ப யாட்டின் கண்ணே," (சூ. சஎ)

என்னும் தொல்காப்பிய மரபியற் சூத்திரத்தான் அறியப்படும்.

2. நெடுந்தாம்பு - தாமணி என்பது வழக்குச்சொல். தாம்பணி என்பது தாமணி என்று மருவியிருக்கலாம்.

3. துருவை - செம்மறியாடு.

4. வெள்ளை - வெள்ளாடு. காராட்டை வெள்ளாடு எனல் மங்கல வழக்கு.

5. வரைப்பு - ஊர்.

6. பூஞ்சுமடு என்பதற்குப் "பூவாற் செய்த சுவடு" என்பர் நச்சினார்க்கினியர்.

7. தொடுதோல் - செருப்பு.

8. உடுக்கை - உடை.

With leather sides played in their midst.
Beyond this there are huts on short posts propped
On which hang leafy twigs for ewes to eat.
Dense shrubs grow near the gates. Strong ropes[1] secure
The doors. The beds have bottoms made of strings[2]
On which are spread straw wisps, and over it
Are strips of ram's skins, and upon this bed
A watcher sleeps. To short pegs in the yards
Are ropes attached to which are cattle tied.
Around the village full of cow manure
Is a thorny hedge. Lean sheep and goats do there
Repose, and birds awake from sleep at dawn
When darkness flees. The dark Aye woman[3] then
With moving pendants on her ears, who has
Smooth shoulders bamboo-like and waving hair,
Turns hard the churning rod with a rope and makes
A noise like tiger's roar. She butter makes
From tasty curds on which are bulging drops
That look like mushroom buds. Upon her head
She carries butter-milk on a flower-decked pad[4]
In a pot whose mouth is marked with drops of curds
And sells them[5] in the morning time. She feeds
Her kin with food bought by its sale, and buys
Gold nuggets bright[6] milk-buffaloes, good cows,
And dark milk-kine[7] with the price of ghee she sells.
If thou dost wish to stay at herdsmen's homes
Who whistling purse their lips, thou wilt receive
Good milk and *tinai* rice resembling much
A numerous brood of crabs.
[8]*He's sinewy feet by slippers' constant wear*
Deep marked; he holds a stick, the dread of cows;

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1. *l.* 174. ropes: 'poles' is meant in the original.

2. The beds are made of strings and are supported by poles. Such bedsteads are still seen in the countryside.

3. *l.* 183. dark Aye woman—Cowherdess of light dark complexion.

4. *l.* 190. flower-decked pad=The Tamil phrase பூங்கடு (*l* 159 of the text) means either a soft load-pad for the head or a flowery pad.

5. *l.* 192. sells them, i. e., sells the butter-milk.

6. *ll.* 193-194 and buys gold nuggets bright. The original reads like this: "and buys NOT gold nuggets bright but."

7. *l.* 95. milk-kine=milk-cow.

8. The following 11 lines in italics are inserted here afresh as these have been left out by the translator. Thiru. A. Balakrishna Mudaliar, B. A., L. T., has contributed this translation.

அந்நு ணவிர்புகை கமழக் கைமுயன்று
[1]ஞெலிகோற் கொண்ட பெருவிறல் ஞெகிழிச்
செந்தீத் தோட்ட கருந்துளைக் குழலின்
இன்றீம் பாலை முனையிற் குமிழின்
புழற்கோட்டுத் தொடுத்த மரற்புரி நரம்பின்
வில்யா ழிசைக்கும் விரலெறி குறிஞ்சிப்[2]
[3]பல்காற் பறவை கிளைசெத் தோர்க்கும்
புல்லார் வியன்புலம் போகி முள்ளுடுத்
தெழுகா டோங்கிய [4]தொழுவுடை வரைப்பிற்
[5]பிடிக்கணத் தன்ன குதிருடை முன்றிற்
களிற்றுத்தாள் புரையுந் திரிமரப் பந்தர்
குறுஞ்சாட் டுருளையொடு கலப்பை சார்த்தி
நெடுஞ்சுவர் [6]பறைந்த புகைசூழ் கொட்டிற்
பருவ வானத்துப் பாமழை கடுப்பக்
கருவை வேய்ந்த கவின்குடிச் சீறூர்
நெடுங்குரற்[7] பூளைப் பூவி னன்ன
குறுந்தாள் வரகின் குறளவிழ்ச் சொன்றிப்
புகரிணர் வேங்கை வீகண் டன்ன
அவரை வான்புழுக் கட்டிப் பயில்வுற்
றின்சுவை மூரற் பெறுகுவிர் ஞாங்கர்க்
குடிநிறை வல்சிச் செஞ்சா லுழவர்
நடைநவில் பெரும்பகடு புதவிற் பூட்டிப்
பிடிவா யன்ன மடிவாய் நாஞ்சில்
உடுப்புமுக முழுக்கொழு மூழ்க வூன்றித்
தொடுப்பெறிந் துழுத துளர்படு துடவை
அரிபுகு பொழுதி னிரியல் போகி
வண்ணக் கடம்பி னறுமல ரன்ன
வளரிளம் பிள்ளை தழீஇக் குறுங்காற்

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1. ஞெலிகோல் - தீக்கடையப்படுங்கோல். ஞெகிழி - தீக்கடையுங் கோல். தீயைத் தோற்றுவிக்கும் தன் செயலில் வெற்றிபெறும் சிறப்புடைய இக்கோல் 'பெருவிறல் ஞெகிழி' எனக் கூறப்பட்டது.

2. யாழ் விரலாலே தெறிக்கப்படுதலின் 'விரல் எறி குறிஞ்சி' எனப்பட்டது. குறிஞ்சி - ஒரு பண்.

3. பல்காற் பறவை என்றது, வண்டிற்கு வெளிப்படை.

4. தொழு - மாடு முதலியன கட்டும் கொட்டில்.

5. பிடிக்கணம் - பெண்யானைக் கூட்டம். வீட்டின்முன் நிற்கும் வரகு நிறைத்த குதிர்கள் பிடிக்கணம் போன்று காணப்படுகின்றன.

6. பறைதல் - தேய்தல். புகைசூழ் கொட்டில் என்றதனால் கலப்பை முதலிய கருவிகள் வைக்கப்பட்ட கொட்டிலே அட்டிலாகப் பயன்படுகின்றது என்பது உணரப்படும்.

7. குரல் - கொத்து.

His arms are strong; they bear the scar of axe
With which he worked; on his hairy shoulder bears
The marks of poles with loads at either end;
With high-class milk of cows his locks are smeared;
A wreath strung close of blooms from lofty boughs
And creepers culled in woods and a single cloth
The herdsman eating milk soaked food doth wear.
He stays in the jungle with the herd of cows
That to their calves their fondness great do show.
Sometimes he plays
Sweet *palai* tune on a pipe whose blackened stops
Are holed by red-hot brands that send forth smoke,
Enkindled by the fire produced by sticks
Together rubbed. When he desires not this,
He'll then play *kurinchi* tunes on a *yal*
Bow-shaped and made of curv-ed *kumil* wood
With fingers on its fibre strings. The bees,
Mistaking much this tune for the hum produced
By their own kind, delight in hearing it.
Then passing from the wide and grass-filled tract
Thou wilt go through the land around which lie
Thick woods in which grows thorny *vidathai*.
Cow-stalls are there. In front-yards rice-bins lie
That look like a crowd of elephants, in which
Is stored much grain. The grind-stones[1] set in sheds
Look like the legs of elephants. Short wheels
Of carts and ploughs are placed against the walls
Of shacks quite old begrimed with smoke. Huts thatched
With *varagu* straw that[2] look like clouds spread out
In rainy months are seen in hamlets small.
Here thou wilt get the small-grained *varagu* rice
On short stems grown resembling *poolai* blooms
Whose buds are long, served with the pulse of seeds
Of *avarai* vine that look like coloured buds
Of the *vengai* tree.
Then further go, and thou wilt reach the place
Where ploughmen live who make their furrows well.
Their houses well-stocked are with plenteous food
And at their front courtyards they yoke big bulls
Well trained to the plough. The shares that go quite deep
Look like the iguana's face, and the curv-ed ploughs
To which they are attached look like the trunks
Of elephants. They sow, and weed the fields

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1. திரிமரம் (*l.* 185 of the Tamil text) means a pole planted for making coir out of *varagu* straw. Its modern meaning given by the translator as grindstones is inappropriate in the context.

2. *l.* 218. 'That' refers to 'Huts' in the previous line.

கறையணற் குறும்பூழ்[1] கட்சிச் சேக்கும்
[2]வன்புல மிறந்த பின்றை மென்றோல்[3]
மிதியுலைக் கொல்லன் முறிகொடிற் றன்ன
கவைத்தா ளலவன் அளற்றளை சிதையப்
பைஞ்சாய் கொன்ற மண்படு மருப்பிற்
[4]காரேறு பொருத கண்ணகன் செறுவின்
உழாஅ நுண்டொளி நிரவிய வினைஞர்
முடிநா றழுத்திய நெடுநீர்ச் செறுவிற்
களைஞர் தந்த கணைக்கா னெய்தற்
கட்கமழ் புதுப்பூ முனையின் முட்சினை
முகைசூழ் தகட்ட பிறழ்வாய் முள்ளிக்
கொடுங்கால் மாமலர் கொய்துகொண் டவண
பஞ்சாய்க் கோரை பல்லிற் சவட்டிப்
புணர்நார்ப் பெய்த புனைவின் கண்ணி
ஈருடை இருந்தலை யாரச் சூடிப்
பொன்காண் கட்டளை[5] கடுப்பக் கண்பின்
புன்காய்ச் சுண்ணம் புடைத்த மார்பின்
இரும்புவடித் தன்ன மடியா மென்றோற்
கருங்கை வினைஞர் காதலஞ் சிறாஅர்
பழஞ்சோற் றமலை முனைஇ வரம்பிற்
புதுவை வேய்ந்த கவிகுடில் முன்றில்
அவலெறி உலக்கைப் பாடுவிறந் தயல
கொடுவாய்க் கிள்ளை படுபகை வெரூஉம்
நீங்கா யாணர் வாங்குகதிர்க் கழனி
கடுப்புடைப் பறவைச் சாதி யன்ன
பைதற விளைந்த பெருஞ்செந் நெல்லின்
தூம்புடைத் திரடாள் துமித்த வினைஞர்
பாம்புறை மருதி னோங்குசினை நீழற்
பலிபெறு வியன்கள மலிய வேற்றிக்
கணங்கொள் சுற்றமொடு கைபுணர்ந் தாடும்
துணங்கையம் பூதந் துகிலுடுத் தவைபோற்
சிலம்பி வானூல் வலந்த மருங்கின்
குழுமுநிலைப் போரின் முழுமுதல் தொலைச்சிப்

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1. கட்சி - காடு; சேக்கும் - தங்கும்.
2. வன்புலம்=முல்லை. (மென்புலம்=மருதம்).
3. மென்றோல் - கொல்லன் துருத்திக்கு ஆகுபெயர்.
4. காரேறு - கரிய எருதுகள். கரிய (எருமைக்) கடாக்கள் என்பர் நச்சினார்க்கினியர்.
5. பொன்காண் கட்டளை =பொன்னை உரைத்து மாற்றுக்காண உதவும் உரைகல்.

With weeding hooks, and when they come to reap,
The short-legged fowl whose neck is black, alarmed,
Escapes, and takes with it its growing brood
That look like fragrant blooms of *kadampu*[1]
That it may in the forest make its home.
The ploughmen level with their feet their fields,
Extensive, muddy, and unploughable,
Stirred up by bulls that fight with muddy horns,
And digging up the *korai* grass, destroy
The lairs of crabs with forked feet that appear
Like pincers used by blacksmiths blowing hard
Their bellows while they labour at their forge.
They set the plants that are in bundles tied
In flooded fields in which much water stands.
The workers' pleasing pretty children young
Have tender skins resembling smooth steel plates.
They wear upon their breasts a fine paste made
Of *kanpu* seeds.[2] They're coloured like the face
Of touchstones that are used for testing gold.
If they reject the honey-scented blooms
Of the thick-stalked *neithal* which the weeders pluck,
Then they will take the petalled bent-stemmed blooms
Turned down and black, of the budded *mullai* plant
That's full of thorns, and made fine garlands bound
With *korai* grass split with their teeth, and deck
Their nitty heads. If they[3] care not for lumps
Of old cooked rice, they pound with pestles rice,
And *aval* make in yards of sloping huts
On ridges built and thatched with straw. This noise
The neighbouring parrots scares, that have bent-bills
Because they fear some harm.
In fields that bring continued income great
The reapers cut the thick and hollow stalks
Of ripened rice whose large grains look like swarms
Of stinging wasps. They pile in large full heaps
The sheaves in ample threshing grounds, where gifts
Are offered to the gods beneath the shades
Of snake-infested *marutham* branches tall.
They pull the large stacks down around which lie
The spider's silver web resembling much
The white attire of demons going through
The devil dance in ordered kindred crowds.
Then they thresh out the grain with bulls,

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1. *l.* 236. The blooms of *kadampu* are also white.

2. *ll.* 249-50. They are smearing the pollens of '*kanpu*' buds on their breasts.

3. *l.* 259. 'They' refers to the workers mentioned in *l.* 247.

பகடூர் பிழிந்த பின்றைத் துகடப
வையுந் துரும்பும் நீக்கிப் பைதறக்
குடகாற் றெறிந்த குப்பை வடபாற்
செம்பொன் மலையிற் சிறப்பத் தோன்றும்
தண்பணை தழீஇய தளரா இருக்கைப்
பகட்டா வீன்ற கொடுநடைக் குழவிக்
கவைத்தாம்பு தொடுத்த காழூன் றல்குல்
ஏணி யெய்தா நீணெடு மார்பின்
முகடுதுமித் தடுக்கிய பழம்பல் லுணவிற்
குமரி மூத்த கூடோங்கு நல்லில்
தச்சச் சிறாஅர் நச்சப் புனைந்த
ஊரா நற்றே ருருட்டிய புதல்வர்
தளர்நடை வருத்தம் வீட அலர்முலைச்
செவிலியம் பெண்டிர்த் தழீஇப் பாலார்ந்து
அமளித் துஞ்சும் அழகுடை நல்லில்
தொல்பசி யறியாத் துளங்கா விருக்கை
மல்லற் பேரூர் மடியின் மடியா
வினைஞர் தந்த வெண்ணெல் வல்சி
மனைவா ழளகின் வாட்டொடும் பெறுகுவிர்
மழைவிளை யாடுங் கழைவள ரடுக்கத்து
அணங்குடை யாளி தாக்கலிற் பலவுடன்
கணஞ்சால் வேழங் கதழ்வுற் றாஅங்கு
எந்திரஞ் சிலைக்குந் துஞ்சாக் கம்பலை
விசய மடூஉம் புகைசூழ் ஆலைதொறும்
கரும்பின் தீஞ்சாறு விரும்பினிர் மிசைமின்
வேழ நிரைத்து வெண்கோடு விரைஇத்
தாழை முடித்துத் தருப்பை வேய்ந்த
குறியிறைக் குரம்பைப் பறியுடை முன்றிற்
கொடுங்காற் புன்னைக் கோடுதுமித் தியற்றிய
பைங்காய் தூங்கும் பாய்மணற் பந்தர்
இளையரு முதியருங் கிளையுடன் துவன்றிப்
புலவுநுனைப் பகழியுஞ் சிலையு மானச்
செவ்வரிக் கயலொடு பச்சிறாப் பிறழும்
மையிருங் குட்டத்து மகவொடு வழங்கிக்
கோடை நீடினுங் குறைபட லறியாத்
தோடாழ் குளத்த கோடுகாத் திருக்கும்
கொடுமுடி வலைஞர் குடிவயிற் சேப்பின்
அவையா வரிசி யங்களித் துழவை
மலர்வாய்ப் பிழாவிற் புலர வாற்றிப்
பாம்புறை புற்றிற் குரும்பி யேய்க்கும்

Remove the chaff and straw, and dry the grain
By sifting it in the west wind with their hands.
The grain thus heaped in *marutham* hamlets rich
Resembles Meru great, the northern mount.
Fine houses there are on whose sides are tied
To pegs with long stout ropes bent-legg-ed calves
Of stately cows.[1] In them are found old bins
That were used long, in which through open tops
Unreachable with ease by ladders high
They store old grains of various kinds. Young ones
Play with attractive cars that are mere toys
Constructed by young carpenters. When tired
By weary walk, they take rest and embrace
Their full-milk-breasted foster mothers fair,
And having sucked their milk, they go to sleep.
If thou dost stay in this place ever rich,
Where hunger is unknown, thou'lt eat white rice
Supplied by men who never cease to work[2],
With well-fried flesh of their domestic fowls
Thou wilt enjoy the juice of sugar-canes
And sugar crystals in the smoky huts
Where noisy presses[3] sound like roar of crowds
Of elephants by lions attacked on hills
Where bamboos grow and clouds do roam about.
Again, thou wilt arrive at short-roofed huts
With *vanchi* and white *kanchi* branches built.
Across the beams are ordered bamboo laths
Well bound with *thalai* strings. These huts are thatched
With *tharpai* grass. Fish baskets lie in front
Of sheds with bent-stemmed *punnai* branches built
And paved with sands upon which fruit vines creep.
Here fishers old and young sit with their kin.
They with their children go to fish in pools
Quite deep and dark, where red-streaked *kayal* fish
And prawns move mixed like bows and arrows sharp
That smell of flesh. They watch the banks of pools
Which e'en in summer long remains so deep
That shoulders of the men who bathe in them
Cannot be seen. If thou dost wish to stay
In homes of men who use their knotted nets,

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1. *l.* 282 'பகட்டு ஆ' (*l.* 243 of the Tamil text) means cow and bull. பகடு—bull. The adjectival form of பகடு, i. e., பகட்டு which means 'stately' in modern times is not used here in the modern sense.

2. *l.* 293. cease to work - cease from doing work.

3. *l.* 297. presses - machine which is used to extract juice from sugarcanes.

பூம்புற நல்லடை யளைஇத் தேம்பட
எல்லையு மிரவு மிருமுறை கழிப்பி
வல்வாய்ச் சாடியின் வழைச்சற விளைந்த
வெந்நீர் அரியல் விரலலை நறும்பிழி
தண்மீன் சூட்டொடு தளர்தலும் பெறுகுவிர்
பச்சூன் பெய்த சுவல்பிணி பைந்தோற்
கோள்வல் பாண்மகன் தலைவலித் தியாத்த
நெடுங்கழைத் தூண்டி னடுங்க நாண்கொளீஇக்
கொடுவா யிரும்பின் மடிதலை புலம்பப்
பொதியிரை கதுவிய போழ்வாய் வாளை
நீர்நணிப் பிரம்பி னடுங்குநிழல் வெரூஉம்
நீத்துடை நெடுங்கயந் தீப்பட மலர்ந்த
கடவு ளொண்பூ அடைத லோம்பி
உறைகால் மாறிய ஓங்குயர் நனந்தலை
அகலிரு வானத்துக் குறைவி லேய்ப்ப
அரக்கிதழ்க் குவளையொடு நீல நீடி
முரட்பூ மலிந்த முதுநீர்ப் பொய்கைக்
குறுந ரிட்ட கூம்புவிடு பன்மலர்
பெருநா ளமையத்துப் பிணையினிர் கழிமின்
செழுங்கன் றியாத்த சிறுதாட் பந்தர்ப்
பைஞ்சேறு மெழுகிய படிவ நன்னகர்
மனையுறை கோழியொடு ஞமலி துன்னாது
வளைவாய்க் கிள்ளை மறைவிளி பயிற்றும்
மறைகாப் பாளர் உறைபதிச் சேப்பின்
பெருநல் வானத்து வடவயின் விளங்கும்
சிறுமீன் புரையுங் கற்பி னறுநுதல்
வளைக்கை மகடூஉ வயினறிந் தட்ட
சுடர்க்கடைப் பறவைப் பெயர்ப்படு வத்தம்
சேதா நறுமோர் வெண்ணெயின் மாதுளத்
துருப்புறு பசுங்காய்ப் போழொடு கறிகலந்து
கஞ்சக நறுமுறி அளைஇப் பைந்துணர்
நெடுமரக் கொக்கி னறுவடி விதிர்த்த
தகைமாண் காடியின் வகைபடப் பெறுகுவிர்
வண்ட லாயமொ டுண்டுறைத் தலைஇப்
புனலாடு மகளி ரிட்ட பொலங்குழை
இரைதேர் மணிச்சிர விரைசெத் தெறிந்தெனப்
புள்ளார் பெண்ணைப் புலம்புமடற் செல்லாது
கேள்வி யந்தண ரருங்கட னிறுத்த
வேள்வித் தூணத் தசைஇ யவனர்
ஓதிம விளக்கி னுயர்மிசைக் கொண்ட

Thou wilt be served with drink made with the paste
Of rice unpounded, cooled in large, wide pots,
And, mixed with it, fine powdered sprouts of rice
That look like white ants' nests where serpents live ;
And toddy that's stirred with the fingers well
And then matured by being kept in jars
That have wide mouths for two full days and nights
To sweeten it. All this thou will receive
Along with fresh fish fried, when thou art tired
A *panan* who is skilled in catching fish,
On shoulders on which he would carry flesh
Now bears a leathern bag containing bait
Which to a string on a bamboo pole he ties.
But the wide-mouthed *valai* fish devours the bait,
And wrenching it from the trembling string, escapes.
In long and flooded pools where fishes dread
The moving shadow of the neighbouring cane,
Are pretty, fire-like blossoms dear to gods
Which one should never dare to pluck. There are
In wide ponds lilies tinted like red lac
And blossoms blue and those of various hues
Appearing like the rainbow bright that lights
The sky's high wide expanse. When those who pluck
These blossoms fine give them to thee, wear them
In broad day-light; and then thou may'st depart.
Take thou thy rest in the village where are sheds
Supported on short posts to which are tied
Fat calves. The houses are with cow dung smeared,
In which are idols. Fowls and dogs are banned.
Here live the guardians of the Veda truths
Who teach e'en bent-billed parrots to utter them.
Fair bangled Brahmin dames that are as chaste
As the one whose name the northern star doth bear
That lights the wide bright sky, will serve to thee
At sunset well-cooked rice that bears the name
Of a bird, with slices of the citron fruit
With fragrant leaves and pepper flavoured well
And boiled in butter taken from the milk
Of red-skinned cows, and also pickles made
Of fragrant soft fruits of the mango tree.
A crowd of bathing girls indulge in play
Where people drink. A fish-shaped pendant's lost.
A sapphire-hued king-fisher seeking prey
Flies off with it, avoiding palms[1] in which
Birds congregate, and sits on a *yupa* post
Where *yogis* wise perform their sacred rites.
The jewel shines like a lamp shaped like a swan

1. *l.* 359. Palms - palm trees.

வைகுறு மீனிற் பைபயத் தோன்றும்
நீர்ப்பெயற் றெல்லைப் போகிப் பாற்கேழ்
வாலுளைப் புரவியொடு வடவளந் தரூஉம்
நாவாய் சூழ்ந்த நளிநீர்ப் படப்பை
மாட மோங்கிய மணன்மலி மறுகிற்
பரதர் மலிந்த பல்வேறு தெருவிற்
சிலதர் காக்குஞ் சேணுயர் வரைப்பின்
நெல்லுழு பகட்டொடு கறவை துன்னா
மேழகத் தகரோ டெகினங் கொட்கும்
கூழுடை நல்லிற் கொடும்பூண் மகளிர்
கொன்றை மென்சினைப் பனிதவழ் பவைபோற்
பைங்கா ழல்குல் [2]நுண்டுகி னுடங்க
மால்வரைச் சிலம்பின் மகிழ்சிறந் தாலும்
பீலி மஞ்ஞையி னியலிக் கால
தமனியப் பொற்சிலம் பொலிப்ப வுயர்நிலை
வான்றோய் மாடத்து வரிப்பந் தசைஇக்
கைபுனை குறுந்தொடி தத்தப் பைபய
முத்த வார்மணற் பொற்கழங் காடும்
பட்டின மருங்கி னசையின் முட்டில்
பைங்கொடி நுடங்கும் பலர்புகு வாயிற்
செம்பூத் தூய செதுக்குடை முன்றிற்
கள்ளடு மகளிர் வள்ள நுடக்கிய
வார்ந்துகு சின்னீர் வழிந்த குழம்பின்
ஈர்ஞ்சே றாடிய விரும்பல் குட்டிப்
பன்மயிர்ப் பிணவொடு பாயம் போகாது
நென்மா வல்சி தீற்றிப் பன்னாள்
குழிநிறுத் தோம்பிய குறுந்தா ளேற்றைக்
கொழுநிணத் தடியொடு கூர்நறாப் பெறுகுவிர்
வான மூன்றிய மதலை போல
ஏணி சாத்திய ஏற்றருஞ் சென்னி
விண்பொர நிவந்த வேயா மாடத்து
இரவின் மாட்டிய இலங்குசுடர் ஞெகிழி
உரவுநீ ரழுவத் தோடுகலங் கரையுந்
துறைபிறக் கொழியப் போகிக் கறையடிக்
குன்றுறழ் யானை மருங்கு லேய்க்கும்
வண்டோட்டுத் தெங்கின் வாடுமடல் வேய்ந்த

1. பரதர் - வணிகர். (பரதவர் - நெய்தல் நில மக்கள்.)

2. நுண்துகில் - நுண்ணிய நூலாலாகிய ஆடை. மலைபடுகடாம் ௫௬௧ ஆம் வரியும், பொருநராற்றுப்படை ௮௨-௩ ஆம் வரிகளும் துகில் பற்றிக் கூறுவது காண்க.

That Yav'nas burn on masts, and twinkles like
The morning star that ushers in the day.
Then cross the village called Neerpayattu[1]
And reach the town around whose grand sea-fronts
Lie ships that from the west bring milk-white steeds
With waving manes,[2] and good things from the north,
In sand-strewn streets, there are warehouses high
Which workmen guard. In many varied streets
Are storeyed mansions great where *paravers*[4] live,
Abundant food is stored in houses there.
The bulls used for the plough are stalled apart
From cows; there rams and dogs do roam about.
Bejewelled dames in sky-high mansions live,
Whose fine clothes wave about their waists, round which
Are belts with jewels decked that shine like dew
Formed in the boughs of budded *konrai* trees.
They walk like feathered peacocks fine that sound
A stirring note in stately neighbouring hills.
When tired with play with balls well-bound with strings
Their golden anklets make a tinkling sound.
Their bangles small move sparkling on their wrists,
While they on pearl-like sands spread out play games
With golden nut-like balls. The leaves that grow
On green vines wave at gates of drinking shops.
In front yards lie the faded blossoms used
In worship. While the women toddy brew,
The water spilled from the plates they wash collects
And muddy makes the soil. The hairy sow
That has a large black brood doth wallow there.
The short-legged male pig not allowed to mate
With it is fed on pounded rice and kept
For days in pits. Its fat flesh fresh with blood
Thou will receive with toddy sweet that cheers.
High mansions there are that appear to touch
The sky and serve as posts that prop the heavens.
Their tops could not be reached with ladders high.
Their roofs are paved, not thatched. In them are lamps
That shine at nights and look like lights in ports
Inviting those that sail on wide, deep seas.
Leave these behind and go to houses fine
In groves where ploughmen live, in whose front yards
Grow saffron plants. And fine flower gardens here
Diffuse sweet fragrance, and the huts are thatched

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1. *l.* 365. Neerpayattu. This is the adjectival form of the name of the village properly called Nirppāyal or Nirppeyal.

2. *l.* 371. **Paravers.** The original spells 'paratar' which means merchants.

மஞ்சள் முன்றில் மணநாறு படப்பைத்
தண்டலை யுழவர் [1]தனிமனைச் சேப்பின்
தாழ்கோட் பலவின் சூழ்சுளைப் பெரும்பழம்
வீழில் தாழைக் குழவித் தீநீர்க்
கவைமுலை யிரும்பிடிக் கவுள்மருப் பேய்க்கும்
குலைமுதிர் வாழைக் கூனி வெண்பழம்
திரளரைப் [2]பெண்ணை நுங்கொடு பிறவும்
தீம்பல் தார முனையிற் சேம்பின்
முளைப்புற முதிர்கிழங் கார்குவிர் பகற்பெயல்
மழைவீழ்ந் தன்ன மாத்தாட் கமுகின்
புடைசூழ் தெங்கின் முப்புடைத் திரள்காய்
[3]ஆறுசெல் வம்பலர் காய்பசி தீரச்
சோறடு குழிசி இளக விழூஉம்
வீயா யாணர் வளங்கெழு பாக்கத்துப்
பன்மர நீளிடைப் போகி நன்னகர்
விண்டோய் மாடத்து விளங்குசுவர் உடுத்த
[4]வாடா வள்ளியின் வளம்பல தரூஉம்
நாடுபல கழிந்த பின்றை நீடுகுலைக்
காந்தளஞ் சிலம்பிற் களிறுபடிந் தாங்குப்
பாம்பணைப் பள்ளி யமர்ந்தோ னாங்கண்
வெயினுழை பறியாக் குயினுழை பொதும்பர்க்
குறுங்காற் காஞ்சி சுற்றிய நெடுங்கொடிப்
பாசிலைக் குருகின் புன்புற வரிப்பூக்
காரகற் கூவியர் பாகொடு பிடித்த
இழைசூழ் வட்டம் பால்கலந் தவைபோல்
நிழல்தாழ் வார்மண னீர்முகத் துறைப்பப்
புனல்கால் கழீஇய பொழில்தொறுந் திரள்காற்
சோலைக் கமுகின் சூல்வயிற் றன்ன
நீலப் பைங்குடந் தொலைச்சி நாளும்
பெருமகிழ் இருக்கை மரீஇச் சிறுகோட்டுக்
குழவித் திங்கட் கோள்நேர்ந் தாங்குச்
சுறவுவாய் அமைத்த சுரும்புசூழ் சுடர்நுதல்
நறவுப் பெயர்த்தமைத்த நல்லெழில் மழைக்கண்
மடவரல் மகளிரொடு பகல்விளை யாடிப்
பெறற்கருந் தொல்சீர்த் துறக்க மேய்க்கும்

1. தனி மனை=தனித்தனியாக அமைந்த மனைகள். நச்சினார்க்கினியர் 'ஒப்பில்லாத மனை' என்று பொருள் கூறியுள்ளார்.
2. பெண்ணை=பனைமரம்.
3. ஆறுசெல் வம்பலர் - வழிப்போக்கர்.
4. வாடா வள்ளி - வள்ளி என்னும் கூத்திற்கு வெளிப்படை.

With dry, bent plaited leaves of coc'nut trees
Whose rugged trunks resemble [1]elephants
With mortar-like large legs that vie with hills.
If thou dost stay in such a hut, thou'lt get
Big jak fruits that do grow in clusters low
Whose scooped out pulps men eat with relish great;
The sweet milk of young coconuts that grow
In branchless trees; alluring plantain fruits
Whose bunches ripe bend down with heavy weight;
Young pulpy fruits of thick-stemmed palmyras;
And many other dainties sweet to eat.
If these thou dost reject, eat *valli* roots
Mature, with spreading *sempu* leaves.
Near areca palms stand long-stemmed[2] coc'nut trees
From which three-sided fruits in plenty fall,
Like rains that fall by day, on cooking pots
By hungry passing strangers used, and cause
Them slip and fall.
Pass then this wealthy town of income-large
That ceases not, in which grow various trees.
Then crossing foreign towns in which there are
Great sky-high mansions in which people dance
The *valli* dance, thou'lt reach Tiruveha town
Where lives the god that sleepe on a serpent bed
Much like an elephant that on a hill
Reclines on which long *kanthal* clusters grow.
In forests young where the sun's rays do not shine
And where the cuckoo hides in foliage thick,
The striped and shapely blooms of *kuruku* vines
That, long and green, twine round the short-stemmed trunks
Of *kanchi* trees, in plenty fall in pools
Formed in the water-swept and shining sands.
These look like rice-cakes placed in milk, prepared
In pans with thread-like paste with jelly mixed
By those who trade in cakes. In gardens washed
By waves at flow time drink thou toddy clear
In vessels green shaped like the pregnant spathes
Of thick areca trees, and make thy stay
Where every day thou couldst enjoy thyself.
In day time play with modest women fair
Whose foreheads bright, around which bees with mouths[3]

1. *l* 407. The points of comparison are both ruggedness and colour.

2. *l* 419. The epithet 'long stemmed' qualifies the 'areca palms' in the original.

3. *ll* 446-7. The fair women are wearing on their foreheads an ornament which resembles the mouth of *Sura* fish. The bees are attracted by the head garlands worn by them.

பொய்யா மரபிற் பூமலி பெருந்துறைச்
செவ்விகொள் பவரோ டசைஇ யஃவயின்[1]
அருந்திறற் கடவுள் வாழ்த்திச் சிறிதுநும்
கருங்கோட் டின்னியம் இயக்கினிர் கழிமின்
காழோ ரிகழ்பத [2]நோக்கிக் கீழ
நெடுங்கை யானை நெய்ம்மிதி கவளம்
கடுஞ்சூல் மந்தி கவருங் காவிறி
களிறுகத னடக்கிய வெளிறில் கந்தின்
திண்டேர் குழித்த [3]குண்டுநெடுந் தெருவிற்
படைதொலை பறியா மைந்துமலி பெரும்புகழ்க்
கடைகால் யாத்த பல்குடி கெழீஇக்
கொடையும் கோளும் வழங்குநர்த் தடுத்த
அடையா வாயில் மிளைசூழ் படப்பை
நீனிற உருவின் நெடியோன்[4] கொப்பூழ்
நான்முக வொருவற் பயந்த பல்விதழ்த்
தாமரைப் பொகுட்டிற் காண்வரத் தோன்றிச்
சுடுமண் ணோங்கிய நெடுநகர் வரைப்பின்
இழுமென் புள்ளி னீண்டுகிளைத் தொழுதிக்
கொழுமென் சினைய கோளி யுள்ளும்
பழமீக் கூறும் பலாஅப் போலப்
புலவுக் கடலுடுத்த வானஞ் சூடிய
மலர்தலை யுலகத் துள்ளும் பலர்தொழ
விழவுமேம் பட்ட பழவிறல் மூதூர்
அவ்வாய் வளர்பிறை சூடிச் செவ்வாய்
அந்தி வானத் தாடுமழை கடுப்ப
வெண்கோட் டிரும்பிணங் குருதி யீர்ப்ப
[5]ஈரைம் பதின்மரும் பொருதுகளத் தவியப்
பேரமர்க் கடந்த கொடுஞ்சி நெடுந்தேர்
ஆராச் செருவின் ஐவர் போல
அடங்காத் தானையோ டுடன்றுமேல் வந்த
ஒன்னாத் தெவ்வர் உலைவிடத் தார்த்துக்
கச்சி யோனே கைவண் தோன்றல்

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1. அவ்வயின் - அத்திருவெஃகாவணையில்.

2. இகழ்பதம் - ஏமாந்திருக்கும் நேரம்.

3. குண்டு - குழி, பள்ளம்.

4. நெடியோன் - திருமால் மண்ணளந்த காலத்தே பேருருக் கொண்டு அளந்தானாகலின் இப்பெயர் கூறப்பட்டது. இவ்வரியிலும் அடுத்த இரு வரிகளிலும் புராணக் கருத்துக்கள் வந்தன காண்க.

5. ௪௧௫-எ வரிகளில் பாரதக் கதை நிகழ்ச்சி உவமை வாயிலாய்க் கூறப்படுவது காண்க.

Like those of fish do hum, resemble much
The young, small, horned moon by the dragon hid,
And whose fair eyes are cool with toddy drunk.
Then rest with those enjoying nature's charms
In famous, ancient places rare that are
Like paradise abounding in bright blooms
That never fail. Then praise the local god
Of power great, and play sweet tunes on the *yal*
That has a handle black. Then thou may'st go.
In Kanchi's city there are groves in which
The pregnant monkeys seize, when keepers armed
With sticks are negligent, the ghee-mixed rice
Intended for the elephant whose trunks
Hang down, and whose bad temper is subdued
By being tied to wooden pillars strong.
Strong chariots run and make ruts in the streets.
There is an army strong, invincible,
And famous ; markets where the city folk
That densely live do always buy and sell ;
And gates not shut against poor mendicants
Who need no patron else. The city shines
Like fair seed vessels of the lotus bloom
That many-petalled springs from navel fine
Of dark-skinned Vishnu tall from whom was born
The four-faced god. The high walls of the fort
Are built of brick. Among the cities great
In this wide earth surrounded by the sea
That smells of fish and canopied by the sky,
This is the greatest. It is like the jak
That bears the best of fruits producing them
Without first blossoming, on whose rich boughs
Great crowds of singing birds[1] do build their nests.
This ancient place excels much other towns,
As those of various faiths do worship there
And hold high festivals. Great Kanchi's chief
Is like the Pandavas who once did ride
In chariots tall whose tops were lotus-shaped
And fought in many wars. They overthrew
With shouts of joy their hated hundred foes
In wars. The corpses of dark elephants
That floated on the river stained with blood[2]
Looked like the clouds that roam the evening sky
In which the fair-faced crescent moon doth shine.

1. *l.* 478. singing birds i.e., birds that are continuously chirping together producing a harmony.

2. *l.* 487. river stained with blood-'blood-river' is meant in the original.

நச்சிச் சென்றோர்க் கேம மாகிய
அளியுந் தெறலு மெளிய வாகலின்
[1]மலைந்தோர் தேஎ மன்றம் பாழ்பட
நயந்தோர் தேஎ நன்பொன் பூப்ப
நட்புக்கொளல் வேண்டி நயந்திசி னோரும்
துப்புக்கொளல் வேண்டிய துணையி லோரும்
கல்வீழ் அருவி கடற்படர்ந் தாங்குப்
பல்வேறு வகையிற் பணிந்த மன்னர்
இமையவ ருறையுஞ் சிமையச் செவ்வரை
வெண்டிரை கிழித்த விளங்குசுடர் நெடுங்கோட்டுப்
பொன்கொழித் திழிதரும் போக்கருங் கங்கைப்
பெருநீர் போகும் இரியல் மாக்கள்
[2]ஒருமரப் பாணியில் தூங்கி யாங்குத்
தொய்யா வெறுக்கையொடு துவன்றுபு குழீஇச்
செவ்வி பார்க்குஞ் செழுநகர் முற்றத்துப்
பெருங்கை யானைக் கொடுந்தொடிப் படுக்கும்
கருங்கைக் கொல்லன் இரும்புவிசைத் தெறிந்த
கூடத் திண்ணிசை வெரீஇ மாடத்து
இறையுறை புறவின் செங்காற் சேவல்
இன்றுயி லிரியும் பொன்றுஞ்சு வியனகர்க்
குணகுடல் வரைப்பின் முந்நீர் நாப்பண்
பகல்செய் மண்டிலம் பாரித் தாங்கு
முறைவேண்டு நர்க்குங் குறைவேண்டு நர்க்கும்
வேண்டுப வேண்டுப வேண்டுநர்க் கருளி
இடைதெரிந் துணரும் இருடீர் காட்சிக்
கொடைக்கட னிறுத்த கூம்பா வுள்ளத்து
உரும்பில் சுற்றமோ டிருந்தோற் குறுகிப்
பொறிவரிப் புகர்முகந் தாக்கிய வயமான்
கொடுவரிக் குருளை கொளவேட் டாங்குப்
புலவர் பூண்கட னாற்றிப் பகைவர்
கடிமதி லெறிந்து குடுமி கொள்ளும்
வென்றி யல்லது வினையுடம் படினும்
ஒன்றல் செல்லா உரவுவாள் தடக்கைக்
கொண்டி யுண்டித் தொண்டையோர் மருக
மள்ளர் மள்ள மறவர் மறவ

1. வரிகள் ௪௨௩-௪. இவற்றைப் புறம் ௩௮: ௫-௬ ஆம் வரிகளுடன் ஒப்புக்காண்க.

2. வரி ௪௩௩. அங்கே விடப்படும் தோணி ஒன்றே யாதலால் அது கரைக்குத் திரும்பி வரும்வரை காத்திருப்பதுபோல. மரம் - கட்டு மரம், தோணி.

Here lives the bounteous lord of Kanchi's town,
He who is gen'rous to his suppliants.
He devastates the countries of his foes
That fight with him, but gives much wealth to those
Who do his favour seek. The kings that crave
His friendship, and the helpless chiefs who seek
His powerful aid before him humbly bow
And tributes bring, much as the mountain streams
Sweep down to the sea the things that grow on hills.
The kings that wait on him with tributes rich
In splendid palace courts appear like those
Who linger in canoes afraid to cross[1]
The river Ganges great so hard to cross
That flows down from the summit of the Mount
In which the gods reside, and sweeps along
Bright particles of gold, and leaping tears
Its way[2] through sea foam. In the city where
The king resides the din the blacksmith makes,
While forging rings for strong-trunked elephants,
Disturb the sleep of red-legged doves. The king
That occupies the palace broad in which
Great wealth abounds, has a sense of justice clear
That quite removes the darkness of the mind,
As the morning sun diffuses wide its rays
O'er eastern shores of the threefold sea. Approach
The bounteous king whose counsellors are wise,
Who gives to those who beg from him and those
Who state their wants rich gifts as each desires.
He does his duty due to suppliants.
To bards he gives bright gems. Thus speak to him :
"O Scion of Tondai line! Thou dost desire
[3]Like strip-ed strong lion whelps that long to fight
With bright-streaked elephants, to quite destroy
The ramparts of thy foes and seize their crowns,
Victorious over them, refusing terms
Of peace proposed by them. Thou with the sword
Dost fight with strong arm everywhere. Thou art
A hero that doth heroes well inspire;
A tyrant thou to tyrants; to the rich
A benefactor. Prince renowned in war!

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1. *l.* 501. The original means that they are waiting for the return of the only canoe that is plying on the river and not that they are afraid of crossing it.

2. *ll.* 505-6. tears its way=forcibly makes its way.

3. *ll.* 521-2. The original means like this: " Like the lion that attacks first the elephant on which spotted beetles swarm and desires then to hunt the stronger whelps of the tigers."

செல்வர் செல்வ செருமேம் படுந
வெண்டிரைப் பரப்பிற் கடுஞ்சூர்க் கொன்ற
பைம்பூட் சேஎய் பயந்தமா மோட்டுத்
துணங்கையஞ் செல்விக் கணங்குநொடித் தாங்குத்
தண்டா ஈகைநின் பெரும்பெய ரேத்தி
வந்தேன் பெரும வாழிய நெடிதென
இடனுடைப் பேரியாழ் முறையுளிக் கழிப்பிக்
கடனுடை மரபிற் கைதொழூஉப் பழிச்சி
நின்னிலை தெரியா வளவை யந்நிலை
நாவலந் தண்பொழில் வீவின்று விளங்க
நில்லா உலகத்து நிலைமை தூக்கி
அந்நிலை யணுகல் வேண்டி நின்னரைப்
[1]பாசி யன்ன சிதர்வை[2] நீக்கி
ஆவி யன்ன அவிர்நூற் கலிங்கம்
இரும்பே ரொக்கலொ டொருங்குட னுடீஇக்
கொடுவாள் கதுவிய வடுவாழ் நோன்கை
வல்லோன் அட்ட பல்லூன் கொழுங்குறை
[3]அரிசெத் துணங்கிய பெருஞ்செந் நெல்லின்
தெரிகொ ளரிசித் திரணெடும் புழுக்கல்
அருங்கடித் தீஞ்சுவை யமுதொடு பிறவும்
விருப்புடை மரபிற் கரப்புடை யடிசில்
மீன்பூத் தன்ன வான்கலம் பரப்பி
மகமுறை மகமுறை நோக்கி முகனமர்ந்து
ஆனா விருப்பிற் றானின் றூட்டி
மங்குல் வானத்துத் திங்க ளேய்க்கும்
ஆடுவண் டிமிரா அழலவிர் தாமரை
நீடிரும் பித்தை பொலியச் சூட்டி
உரவுக்கடல் முகந்த பருவ வானத்துப்
பகற்பெயற் றுளியின் மின்னு நிமிர்ந் தாங்குப்
[4]புனையிருங் கதுப்பகம் பொலியப் பொன்னின்
தொடையமை மாலை விறலியர் மலைய
நூலோர் புகழ்ந்த மாட்சிய மால்கடல்

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1. பாசி - பாசியின் வேர்க்கு ஆகுபெயர். இதனைக் 'கோட்டைப் பாசி' என்பர் நச்சினார்க்கினியர். பொருநராற்றுப்படை ௧௫௫-௬ஆம் வரிகளைக் காண்க.

2. சிதர்வை - சிதர்ந்தழிந்த கந்தை.

3. அரிசெத்து உணங்கிய - நெல்லரிக்குவை நீர்செத்துப் போம்படி உலரவிட்ட.

4. 'புனையிருங் கதுப்பகம் பொலிய விறலியர் மலைதல்' ஆங்கிலத்தில் பெயர்க்கப்பட்டிலது.

I'll sing high praises to thy famous name,
Because thou art unbounded in thy gifts,
As a goblin maid once praised in riddling terms
The beauteous queen[1] that treads the devil dance,
Whose great womb bore the Red god well adorned
With jewels, who the cruel demon killed
In the sea's white foam. May'st thou for ever live!"
Ere thou dost start to play the larger *yal*
Constructed well to suit the rules prescribed,
Salute him with thy hands in duty bound.
Ere thou dost make thy skill well known to him,
He'll call thee to his side. Because he knows
That this world does not last, he thinks it wise
To make his fame secure in this good world[2]
That bears the name of the *jumbu* tree.
He'll take away thy rags that look like moss,
And make thee and thy kin to don[3] good clothes
Well woven with cream-tinted threads. Again,
He'll feed thee with rich meat of various kinds
So well prepared by cooks with sturdy hands
Scarred with the frequent use of curv-ed knives,
And whole red rice that sparkles like the sun
Consisting of selected, well dried grains.
Along with this, delicious food that tastes
Like sweet ambrosia he will thee supply.
Besides supplying thee with tasty food
Of various kinds, before thy little ones
He'll place small vessels made of silver bright
Resembling stars that light the cloudy sky,
And also vessels large that look like the moon.
With happy, loving face he looks at them[4]
And makes them eat well to their heart's content.
He gives them jewels shaped like lotus blooms
And made of gold refined in fire, round which
Bees do not hum, and, golden fillets fine
That look like lightning's flash in wintry clouds
That drink from the wintry sea, and showers shed
By day. He'll give thee a chariot made of gold
With bright-maned horses four attached to it,
That are as white as chanks in dark seas found,
They do their work in perfect harmony.
These experts versed in horse-lore praise them much.

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1. *l.* 533. the beauteous queen, i.e, the **Goddess Kali.**

2. *l.* 543. world, i.e., a part of this world.

3. *l.* 546. to don=to put on.

4. *l.* 560. he looks at them, i.e., as a mother would look at her children.

வளைகண் டன்ன வாலுளைப் புரவி
துணைபுணர் தொழில நால்குடன் பூட்டி
அரித்தேர் நல்கியும் அமையான் செருத்தொலைத்து
ஒன்னாத் தெவ்வ ருலைவிடத் தொழித்த
விசும்புசெல் இவுளியொடு பசும்படை[1] தரீஇ
அன்றே விடுக்குமவன்[2] பரிசில் இன்சீர்க்
கின்னர முரலும் அணங்குடைச்[3] சாரல்
மஞ்ஞை யாலு மரம்பயி லிறும்பிற்[4]
[5]கலைபாய்ந் துதிர்த்த மலர்வீழ் புறவின்
மந்தி சீக்கு மாதுஞ்சு முன்றிற்
செந்தீப் பேணிய முனிவர் வெண்கோட்டுக்
களிறுதரு விறகின் வேட்கும்[6]
ஒளிறிலங் கருவிய மலைகிழ வோனே.

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1. பசும்படை - பசிய சேனை.
2. 'விடுக்குமவன்' என்பதை வினையாலணையும் பெயராகக் கொள்ளாது 'விடுக்கும்+அவன்' எனப் பிரித்துக் கொள்க.
3. அணங்குடை=தெய்வங்கள் உறையும்.
4. இறும்பு - இளமரக்கா.
5. கலை - முசுக்கலை, குரங்கு.
6. வேட்கும் - வேள்வி செய்யும்.

Still not content, he gives fine swift-paced steeds
Left in the battle fields by foes whom he
Did put to flight[1]. With them he doth present
Their golden trappings. He will give these gifts
The very day when thou dost call on him.
This is the hilly tract where birds[2] do chant
Sweet songs, and it is here that gods reside.
In wooded forests young the peacock makes
A screeching noise[3]. The leaping ape doth pluck
And scatter forest blooms. The monkey scrapes[4]
Its body, and the beasts[5] repose in yards
In front of houses. Here the *rishis* tend
Their fires unquenched, and do their rites with logs
Which white-trunked elephants do bring to them.
These are the hills where all these things are found
In plenty. From thee flow down shining streams.
He is the lord of these high hills.

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1. *l.* 574. Substitute "or death" after the word 'flight'.

2. *l.* 577. birds called 'kinnaram'.

3. *l.* 580. Substitute "and dances" after the word 'noise'.

4. *l.* 581. The monkey scrapes etc. What the monkeys actually do is that they remove rubbish from the ground and makes it tidy and clean.

5. *l.* 582. beasts, i.e., both tigers and deer.

NOTES

5. *shoulder left.* Musicians generally carried their *yal* on their left shoulder. Cf. *S. P. Padai*, 1. 48.

7-23. Note the vivid similes. See Introduction : Similes.

20. *Like bangles.* Cf. *S. P. Padai*, 11. 289-290; *M.P.Kadam*, 11. 30-31.

24-25. *Thou dost not—learning.* It is because he is disappointed about rewards, and remained poor.

27. *Move circling to the right.* A favourite expression of the poets. The sun and the moon seem to go around Mount Meru revolving to the right. Cf. *T. M.* Padai, l. 4.

38-39. *the waves—ashore.* For the story see Introduction : Ilanthirayan.

41. *three great kings.* Chera, Chola and Pandya kings.

44. *right-whorled chank.* Chanks are usually left-whorled, and right-whorled ones are very rare. So they are considered to be of extraordinary value.

47. *the god that spanned the earth.* There was a king called Mahabali who tyrannised over the gods. On Indra complaining to Vishnu of this, the god took the form of a man and was born as a child called Vaman. He went to the king who was performing his yogic rites and begged for earth three feet in breadth. When he granted it, he expanded himself so that the earth became only one foot in size and the heavens, another foot. Finding that he could not get the third, the god placed his foot on the head of the king and crushed him. Cf. *M. Pattu*, 11 6-7.

69. *leaves—of the neem.* These leaves are considered to be efficacious in warding off diseases.

73. *protect the cart.* Perhaps to make the bulls go straight, and to see that the cart suffered no damage.

77. *the sale of salt.* The trade in salt was one of the chief incomes in the South Indian kingdoms. Cf. P. *Palai*, 1. 32.

Strangers. Foreign traders.

84. *Muruga—kadamba.* The kadamba tree is a favourite abode of the god, who wears its blooms. Cf. *M. Kanchi*,, 1. 676.

92. *large jak fruits — small pulps.* The poet has observed the fact that large fruits that contain few pulps are most tasty.

145. *hounds.* S. India was noted for its hunting dogs. Cf. *M. P. Kadam*, 1. 227.

158. *The chief*, i.e., of the *Kurinchi* region.

192. *she feeds.* The Tamil woman has always been a wage-earner, and her thrift is well known.

212. *rice bins.* These were made of clay and covered with straw. Cf. P. *Palai*, 1. 11.

260. *aval.* This is made by crushing moistened rice grain.

266-267. *like swarms of—wasps.* Note the effective comparison of yellow rice to wasps.

279. *Resembles Meru great.* Meru is Himalayas. A hyperbole.

341. *village.* A Brahmin village. This shows that at the time the penetration of the Aryans in the Dravidian country had begun.

347-348. *As chaste as—star.* The star, Arunthathi belongs to the constellation of the Great Bear. According to mythology Arunthathi was the wife of Vashista, and was noted for her chastity. On her death she was transformed into the star. At weddings the brides are shown this star that they may follow her virtue.

350-351. *Bears name — bird.* The name is *rasannam* which means both a swan and a special kind of rice.

351. *citron.* A kind of sour pomegranate used for making sour curries.

360. *yupa.* A post to which the victim for a sacrifice is bound.

362. *lamp—swan.* Cf. *Nedunalvadai*, 120.

363. *Yavanas.* The term was originally applied to the Greeks, and latterly to the Romans, and then extended to all foreigners. Here the name refers to the Greeks who were noted for artistic work. The kings of S. India employed Greek artisans for artistic work in their kingdoms.

367. *from the west — steeds.* Horses were imported from foreign countries. Cf. P. *Palai*, 213.

371. *Paravars.* Inhabitants of maritime districts such as traders, boatmen, and fishers.

385. *nut-like balls.* The word in the text is கழங்கு which is a shrub whose nuts (crickles) are used to play a game. Nachinarkiniar, however, explains the word as anklets. Surely the women could not have played games with valuable ornaments. There was a game called *kalangu* played with these nuts, and the translation is the natural rendering.

387. *faded blossoms.* Usually the yards in front of toddy shops were strewn with flowers. Cf. *P. Palai*, 1. 206.

392. *not allowed to mate.* To make them fat.

394. *fresh with blood.* It seems from this and references in other Idylls that people ate flesh with blood still fresh in them.

400. *light in ports.* This shows that they had lighthouses at that time.

418. *sempu.* Its leaves, as well as its roots (cf. *P. Palai*, 1. 16) were eaten.

428. *valli dance.* The literal translation is unfading *valli* dance (வாடா வள்ளி). This means the dance called *valli* which is different from the vine which, of course, withers.

Tiruveha. This is one of the 108 Shrines of Vishnu, and was situated at Kanchi.

438-440. For the similes see Introduction : Similes.

447-448. *resemble much—dragon.* This is a comparison with something fictitious. Such a simile is called *Ilporuluvamai* (இல்பொருளுவமை), lit. comparison with that which does not exist.

453. *local god.* Vishnu.

471. *The four-faced god.* Brahma.

482-489 and 497-506. For these similes see Introduction : Similes.

514. *Threefold sea.* (முந்நீர்). Various interpretations have been given for this phrase: (1) The sea that contains three kinds of water, viz. of rivers, the springs, and the rain. (2) The sea that existed before the land (முன்னீர்). (3) The sea that has three functions: that of creating, destroying and preserving the land. The last explanation is preferred by the commentator. Cf. *M. Kanchi*, 1. 75.

533. *the beauteous queen.* The Mother goddess.

534. *red god.* Muruga, the war god.

535. *the cruel demon killed.* See Introduction to *T. M. A. Padai*: Allusions.

538. *rules prescribed.* Music was reduced to a science in those times.

544. *jumbu fruit.* Jumbu is the *naval* tree. Navaltivu was the continent of *naval* trees so-called because these trees were abundant in it. This continent was supposed to be the centre of the seven continents which composed the earth. Hence the word came to mean the whole earth. This term was applied to the region south of the Himalayas.

564. *Bees do not hum.* Because the lotus blooms are artificial. Cf. *P. A. Padai*, 1. 196-197.

576—end. Note the fine pen-pictures of Nature.

SIRUPANATTRUPADAI

SIRUPANATTRUPADAI

INTRODUCTION

NAME

Sirupanattrupadai means a poem giving guidance to a *panan* or bard who plays on a small *(siru) yal*. Another interpretation is a short poem, etc. The former is the more probable explanation. (For explanation of *panan* and *attrupadai* see General Introduction to *Pattupattu : Attrupadai*).

SUBJECT MATTER

A band of *panars* and their womenfolk are travelling in the heat of the day. A *panan* who has received rich presents from the chieftain, Nalliakodan, meets them and recommends them to go to this patron. He compares him with other patrons, such as the Chera, Chola and Pandya kings, and other chieftains: Pekan, Pari, Kari, Aye, Athikan, Nalli and Ori. He admits that all of them are distinguished for their munificence, but that Nalliakodan is superior to them all. He describes the villages and towns through which these *panars* have to go to reach his palace and capital. He sings the praises of his valour, his unbounded generosity, and his extreme kindness to minstrels. Incidentally, the poet describes Madura, the capital of the Pandyas; Uranthai, at one time the capital of the Chola kingdom; and Vanchi, the capital of the Chera kings. He also describes the rule of minor chieftains.

SOCIAL LIFE

We may gather the following information in the poem about the social life of the people. The *panar* women do not seem to have had much clothing, as otherwise their anatomy could not have been so minutely described. However, they were not unaccustomed to clothing, as it is said that they were given garments by the king. But it is curious to note that they did not stint themselves in ornaments. They painted their faces, and applied perfumes to their hair which was braided into plaits. Children played with rattles made of oysters filled with pearls, and monkeys were kept as pets. Women were not secluded, and we are told that they bathed publicly in the sea-waves. They were, however, gentle and modest, and invited strangers to be their guests through their children. The description of female beauty is a common theme with Tamil poets, and in this poem the *panar* women, the Ein women, and those in the *marutham* region are graphically described. Discoloured spots in the skin, instead of being thought of as a blemish, are referred to as beauty

spots. Another characteristic on which Tamil poets insist is chastity in women. As to men, it was presumably a different thing. They could have mistresses, as had the king who was surrounded by beautiful women.

Toddy was a common beverage. That the people of those times reduced their dietary to a science may be inferred from the allusion to a treatise on food written by Bhima, one of the Pandavas. This was salled *Bhimapagam*. Venison, white rice, *tinai*, *kayal* fish, and crabs are mentioned as articles of food. Rice was pounded, as now, with long pestles with iron rims at the ends.

NALLIAKODAN AND HIS KINGDOM

Nalliakodan is the patron referred to in this poem. He was one of the minor kings that ruled over a part of the Chola kingdom after the fall of the Chola dynasty. The poem says that he was the ruler of Mavilangai. His virtues are recounted in lines (tr.) 272-284. Very little is known about him except the accounts given in the poem.

Mavilangai, the poem says, was called after ancient Lanka. Lanka or Ilankai was a common name applied to a number of places in India. It was especially applied to Ravana's Lanka, generally understood as Ceylon. The Mavilangai referred to in the poem probably corresponds to the North Arcot district of the present day. The fact that Veḷur is mentioned lends colour to this view. Kanchi or Kanchipuram mentioned in the *P. P. Padai* as the capital of Ilanthirayan also was in this kingdom. (See Introduction to *P. P. Padai*).

The following towns are mentioned in the poem. One is said to be a town "whose name implies a fortified town." This no doubt is Eyilpattinam. It is said to be in the sea-coast, and so may have been a sea-port. Another is Velur, so named because of a legend noted in the poem, according to which Muruga used the flowers of a pond in battle, which changed into victorious spears (*vel*). Amur is another town, and it is spoken of as a Brahmin settlement. Incidentally, other cities and towns are also mentioned: Vanchi, the capital of the Chera kingdom; Uranthai, the former capital of the Cholas; and Madura, the capital of the Pandyas:

> A glorious town of great renown in which
> The Tamil language flourishes secure.

Another is Korkai, the sea-port of Madura, and at one time the capital of the Pandyan kingdom. In ancient days it was a great sea-port known to foreigners, the centre of the pearl trade with the West.

LITERARY MERITS

Realistic Pictures

The most striking pen-pictures in the poem is that of the starving *panar* woman cooking her meagre meal. The following are other realistic touches: the description of the beauty of *panar* women; the buffalo feeding in the Chera kingdom; the beauties of the Chola land

> Where bees amative wave their wings and chant
> The sweet tune *kamaram* with their dear mates
> Round golden pericarps, surrounded by
> Red petals that resemble pretty hands
> With red lac stained of the sacred lotus blooms
> That look like faces bright;

the villages of fishermen; Velur's beauty spots; fertile tracts of Amur; and the concluding description of the hilly country of the chieftain:

> The summits of the hills
> Are difficult to reach, and climbed by paths
> The thunder bolts have cleared.

Nature

The above passage and the similes noted below show what a great lover of Nature the poet is. He has watched the rains that gently fall, the sun pouring down its fiery rays on a summer's day, the fresh-blown *kongu* buds, the teeth-like blooms of the *mullai* plant, the wreath-like flowers of the *kadamba*, the golden-hued *serunthai*, the *punnai's* pear-like blossoms, *kaya's* blooms that look like a flock of peacocks, and the finger-like *kanthal* flowers.

Similes

The opening lines of the poem contain some very striking similes. The rivers that flow from opposite directions on the hills and join together are compared to a pearl necklace on the neck of Mother Earth. The black sands of the river banks in which flowers he scattered resemble the black locks of a woman adorned with flowers. In these we may notice more than one point of comparison. Again,we have a string of similes in the description of the female singer. Such a string is called in Tamil *malaiyuvamai* (a garland of similes.) These locks are compared to rain clouds; their general appearance to peacocks; their small feet to the tongues of panting dogs (a very arresting simile); their close-set thighs, to the trunks of elephants; their matted hair to the unopened flower (*potthi*) of plantain bunches; their beauty-spots to *vengai* blooms and to

fresh-blown *kongu* buds; their teeth to the pulps (*nungu*) of young palmyra fruits; and their looks to those of modest deer. There is in this string of comparisons a feature not to be found in any other Idyll. A word in one comparison is taken up and carried to the next with a different meaning; and, again, a word in this is taken on to a third, and so on. Such a device is called *ottrai-manimalai* (a single-necklace simile). Most of the other similes are simpler, We may note a few prominent ones in addition to those noted under Realistic Pictures and Nature. The swarm of humming bees that settle on lotus flowers is compared to the serpent obscuring the moon. Such a comparison made with something fictitious is known by the term *ilporuluvamai* (இல் பொருளுவமை) in Tamil. The red claws of the elephants kicking away dead bodies are compared to the shining teeth of laughing ghouls that feed on corpses. The strings of the *yal* could be made tight or loose as a snake loosens or tightens its hold on a monkey it has caught. The wheels of a chariot with its slender spokes look like the rays of the shining moon engirt with a halo in winter. The peacock in the mountains spreading out its tail resembles a woman who spreads out her tresses in order to perfume them. *Akhil* firewood is like sleeping camels.

There are three hyperboles in the poem. The chest of Bhima is said to be as broad as the "snowy mount." The dust of the capital's streets is laid by the juice that drips from the cheeks of the ruttish elephant. The faces of the fishermen's wives are worthy of being envied by the moon itself.

THE AUTHOR

The author is Natthatthanar. The prefix *nat* meaning good is added to show the estimation in which he was held. He was a native of Iddaikalinadu Nallur, a village south-west of Mádras, known even now by that name. There are three bearing this name mentioned in literature: one in Tholkappiam, another as the author of a stanza in praise of Tiruvalluvar, and a third as the author of a treatise on grammar. Whether all these refer to one and the same person is a matter of conjecture.

DATE OF COMPOSITION

We do not have sufficient material for determining the period in which the poem was composed. Probably the poem is one of the later Idylls and was composed about the sixth century A.D. (See General Introduction to *Pattupattu:* Date of Composition.)

VERSIFICATION

The poem is written in the usual *asiriappa* metre of the *agaval* verse. (For an explanation of this kind of verse see General Introduction : Versification).

சிறுபாணாற்றுப்படை

இடைக்கழிநாட்டு நல்லூர் நத்தத்தனார் பாடியது

சிறுபாணாற்றுப்படை

மணிமலைப் பணைத்தோள் மாநில மடந்தை
அணிமுலைத் துயல்வரூஉம் ஆரம் போலச்
செல்புனல் உழந்த சேய்வரற் கான்யாற்றுக்
கொல்கரை நறும்பொழிற் குயில்குடைந் துதிர்த்த
புதுப்பூஞ் செம்மல் சூடிப் புடைநெறித்துக்
கதுப்புவிரித் தன்ன காழக[1] நுணங்கறல்
அயில்உருப் பனைய வாகி ஐதுநடந்து
வெயிலுறுப் புற்ற வெம்பரல் கிழிப்ப
வேனில் நின்ற வெம்பத வழிநாட்
காலைஞா யிற்றுக் கதிர்கடா வுறுப்பப்
பாலை நின்ற பாலை நெடுவழிச்
சுரன்முதன் மராஅத்த வரிநிழல் அசைஇ
ஐதுவீழ் இகுபெயல் அழகுகொண் டருளி
[2]நெய்கனிந் திருளிய கதுப்பிற் கதுப்பென
மணிவயிற் கலாபம் பரப்பிப் பலவுடன்
மயில்மயிற் குளிக்குஞ் சாயல் சாஅய்
உயங்குநாய் நாவின் நல்லெழில் அசைஇ
வயங்கிழை உலறிய அடியின் அடிதொடர்ந்து
ஈர்ந்துநிலந் தோயும் இரும்பிடித் தடக்கையிற்
சேர்ந்துடன் செறிந்த குறங்கிற் குறங்கென
மால்வரை ஒழுகிய வாழை வாழைப்
பூவெனப் பொலிந்த ஓதி ஓதி
நளிச்சினை வேங்கை நாண்மலர் நச்சிக்
களிச்சுரும் பரற்றுஞ் சுணங்கிற் சுணங்குபிதிர்ந்
தியாணர்க் கோங்கின் அவிர்முகை எள்ளிப்
பூணகத் தொடுங்கிய வெம்முலை முலையென
வண்கோட் பெண்ணை வளர்த்த நுங்கின்
இன்சே றிகுதரும் எயிற்றின் எயிறெனக்
குல்லையம் புறவிற் குவிமுகை அவிழ்ந்த
முல்லை சான்ற கற்பின் மெல்லியல்
மடமான் நோக்கின் வாணுதல் விறலியர்
நடைமெலிந் தசைஇய நன்மென் சீறடி
கல்லா இளையர் மெல்லத் தைவரப்

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1. *காழகம்: காழ்+அகம் எனப் பிரிக்க. காழ்—கருநிறம்.*

2. *கச முதல் உஅ வரிகள் வரை பல அடிகளுக்குள் அந்தாதித் தொடை வந்தமை காண்க.*

SIRUPANATTRUPADAI

The rivers wild that wave-tost come from afar
Together join, and like a rope of pearls[1]
The bamboo shoulders fair of Mother Earth
Adorn. On river banks are fragrant groves
Whose blooms pecked at by cuckoos fall and fade.
The dusky sands that on them lie look like
A woman's spread-out locks. The gravel stones
That lie on them are with the scorching sun
Made hot, and have, like javelins, edges sharp.
They pierce the female singers' feet and make
Them slowly walk. When on a summer's day
The sun pours down its fiery rays, they rest
Beneath the *kadamba* tree's grateful shade
That stands on the barren tract of desert hot,
Through which a never-ending path doth stretch.
These female singers'[2] locks are rubbed with oil
That well resemble rains that gently fall.
The peacocks that display their feath'ry tails
Bedecked with eye-like spangles green that shine
Like emeralds bright do imitate in vain
Their grace, and hide themselves among peahens.
Their feet undecked by ornaments appear
Like pretty tongues of dogs that pant quite tired
By running fast. Their close-set thighs look like
The thick trunk of the female elephant
Which it doth trail along the ground. Their locks
Are knotted looking like the blossoms fresh
Of plantain trees that grow on hills in rows.
The happy bees mistake their beauty spots
For thick-branched *vengai's* blooms worn in their locks,
And round them buzz. These widespread beauty spots
Upon their gem-set breasts do much excel
The fresh-blown *konku's* buds. Their teeth shine like
The juice of breast-shaped young palmyra fruits
That grow in clusters large. Their chastity
Entitles them to wear the teeth-like blooms
Of *mullai* plant that grows in *kullai* woods.
Their ways are gentle, and their looks appear
Like those of modest deer. Fair shining brows
They have. Boys immature do gently chafe

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1. *l* 2. rope of pearls=string of pearls.
2. *l* 16. *Viraliyars* are singers as well as dancers.

பொன்வார்ந் தன்ன புரியடங்கு நரம்பின்
இன்குரற் சீறியாழ் இடவயின் தழீஇ
நைவளம் பழுநிய நயந்தெரி பாலை
கைவல் பாண்மகன் கடனறிந் தியக்க
இயங்கா வையத்து வள்ளியோர் நசைஇத்
துனிகூர் எவ்வமொடு [1]துயர்ஆற்றுப் படுப்ப
முனிவிகந் திருந்த முதுவாய்[2] இர்வல
கொழுமீன் குறைய ஒதுங்கி வள்ளிதழ்க்
கழுநீர் மேய்ந்த கயவாய் எருமை
பைங்கறி நிவந்த பலவின் நீழல்
மஞ்சள் மெல்லிலை மயிர்ப்புறந் தைவர
விளையா இளங்கள் நாறமெல்குபு பெயராக்
குளவிப் பள்ளிப் பாயல் கொள்ளும்
குடபுலங் காவலர் மருமான் ஒன்னார்
[3]வடபுல இமயத்து வாங்குவிற் பொறித்த
எழுவுறழ் திணிதோள் இயல்தேர்க் குட்டுவன்
வருபுனல் வாயில் வஞ்சியும் வறிதே அதாஅன்று
நறவுவாய் உறைக்கும் நாகுமுதிர் நுணவத்து
அறைவாய்க் குறுந்துணி அயில்உளி பொருத
கைபுனை செப்பங் கடைந்த மார்பிற்
செய்பூங் கண்ணி செவிமுதல் திருத்தி
நோன்பகட் டுமணர் ஒழுகையொடு வந்த
[4]மகாஅர் அன்ன மந்தி மடவோர்
நகாஅர் அன்ன[5] நளிநீர் முத்தம்
வாள்வாய் எருந்தின்[6] வயிற்றகத் தடக்கித்
தோள்புறம் மறைக்கு நல்கூர் நுசுப்பின்
உளரியல் ஐம்பால் உமட்டியர்[7] ஈன்ற
[8]கிளர்பூண் புதல்வரொடு கிலுகிலி ஆடும்

1. துயர் ஆற்றுப்படுப்ப=வறுமைத் துன்பம் உந்திச்செலுத்தலின்.

2. முதுவாய் - மூதறிவு வாய்த்துள்ள.

3. தமிழ்ச் சேர மன்னர் இமயமலைமீது வில் இலச்சினை பொறித்த வரலாற்றுச் செய்தி பண்டைத் தமிழர் வீரத்திற்கு ஓர் எடுத்துக் காட்டாகும்.

4. பண்டைத் தமிழ்ச் செல்வர் சிலர் குரங்குகளைத் தங்கள் செல்வப் பிள்ளைகள் (Pets) போல வளர்த்து வந்தனர்.

5. நகாஅர் அன்ன=எயிற்றை ஒத்த.

6. எருந்து=கிளிஞ்சல்.

7. உமட்டியர் : 'உமணரு'க்குப் பெண்பால்.

8. குரங்குகள் சிறு பிள்ளைகளுடன் சேர்ந்து கிளிஞ்சில்களில் முத்துக்களையிட்டுக் கிலுகிலுப்பையாக ஆட்டி விளையாடும் காட்சி மனக் கண்ணாற் கண்டு இன்புறுதற்குரியது.

Their tired fair feet, so elegant and small.
(A minstrel thus exhorts a fellow bard) :
O suppliant quite wise that doth not feel
The journey's pain ! Because thou art impelled
By hateful and distressing poverty,
Thou dost desire to humbly pray for gifts
From bounteous patrons in this moving world[1].
Thy left hand doth support thy sweet-tuned *yal*
Set well with twisted strings that have the look
Of golden wires. Thou art accompanied
By a youthful expert trained to play with skill
On pleasing *palai yal* that's suited well
For playing the famous tune called *naivalam*.
Well-watered Vanchi with its high tower gates
Is not so rich in giving bounteous gifts.
The chief of Kudda[2] that a chariot owns
Rules over it. His shoulders are as strong
As pillars of iron. Once he overcame
His foes, and as a sign of victory great
Did plant his curved bow in the Himalayas,
The northern mountain. He is of the race
Of those that have protected Kudda's land.
There buffalos that tread upon sleek fish
And wide-mouthed feed upon the petals rich
Of water-lilies rest themselves on beds
Of jasmines wild that grow beneath the shade
Of the jak on which green pepper creepers grow,
And where the soft-leaved turmeric doth chafe
Their back. They feed on honey immature
That has a fragrant smell, and bellow loud[3].
Again, e'en Madura is poor in gifts,
The Pandy capital with spacious streets,
A glorious town of great renown, in which
The Tamil tongue doth flourish well secure.
The king's descent is from the line that guards
The southern lands. He has warred on his foes
And seized their lands. A white umbrella decked
With pearls is his, and pleasant garlands too.
The king too is the lord of Korkai's port

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1. *l* 48. moving world. What is meant by the Tamil text here is that the suppliants did not choose to move from place to place as there were no patrons who would give bounteous gifts to the bards.

2. *l* 56. The chief of Kudda=குட்டுவன்.

3. *l* 70. bellow loud. The original does not mention the bellowing of the buffaloes but says that the buffaloes are chewing the cud of the turmeric leaves.

தத்துநீர் வரைப்பிற் கொற்கைக் கோமான்
தென்புலங் காவலர் மருமான் ஒன்னார்
மண்மாறு கொண்ட மாலை வெண்குடைக்
கண்ணார் கண்ணிக் கடுந்தேர்ச் செழியன்
தமிழ்நிலை பெற்ற தாங்கரு மரபின்
மகிழ்நனை மறுகின் மதுரையும் வறிதே அதாஅன்று
நறுநீர்ப் பொய்கை[1] அடைகரை நிவந்த
துறுநீர்க் கடம்பின் துணையார் கோதை[2]
ஓவத் தன்ன[3] உண்டுறை மருங்கிற்
கோவத் தன்ன கொங்குசேர் புறைத்தலின்
வருமுலை அன்ன வண்முகை[4] உடைந்து
திருமுகம் அவிழ்ந்த தெய்வத் தாமரை
ஆசில் அங்கை அரக்குத்தோய்ந் தன்ன
சேயிதழ் பொதிந்த செம்பொற் கொட்டை
ஏம இன்துணை தழீஇ இறகுளர்ந்து
காமரு தும்பி காமரஞ்[5] செப்பும்
தண்பணை தழீஇய தளரா இருக்கைக்
குணபுலங் காவலர் மருமான்[6] ஒன்னார்
[7]ஓங்கெயிற் கதவம் உருமுச்சுவல் சொறியும்
தூங்கெயில் எறிந்த தொடிவிளங்கு தடக்கை
நாடா நல்லிசை நற்றேர்ச் செம்பியன்
ஓடாப் பூட்கை உறந்தையும் வறிதே அதாஅன்று
வானம் வாய்த்த வளமலைக் கவாஅன்
கான மஞ்ஞைக்குக் கலிங்கம் நல்கிய
அருந்திறல் அணங்கின் ஆவியர் பெருமகன்
பெருங்கல் நாடன் பேகனுஞ் சுரும்புண
நறுவீ உறைக்கு நாக நெடுவழிச்
சிறுவீ முல்லைக்குப் பெருந்தேர் நல்கிய்
பிறங்குவெள் ளருவி வீழுஞ் சாரல்
பறம்பிற் கோமான் பாரியும் கறங்குமணி

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1. பொய்கை - மனிதரால் ஆக்கப்படாத இயற்கை நீர்நிலை.
2. துணையார் கோதை - இணைக்கப்பட்ட மாலை.
3. ஓவத்தன்ன - ஓவியம் போன்ற. நீருண் துறை பொழில் சூழ்ந்து அழகிதாயிருத்தல் ஓவியம் வரைந்தாற் போன்றிருக்கிறது.
4. வண்முகை - பெரிய மொட்டு.
5. காமரம் - சீகாமரம் என்னும் பண்; தும்பியின் பாட்டொலி.
6. மருமான் - குடியிலுள்ளான்.
7. 'வானத்தில் வாழும் இடியேறனது ஓங்கி நிற்கும் சோழனது மதிலின் கதவில் தன் கழுத்தைத் தினவால் தேய்க்கும்' என்ற தற்குறிப்பேற்றம் கற்பனை நயம் செறிந்தது.

Whose boundaries are set by leaping waves.
There monkey pets that wear upon their breasts
Bright ornaments well-carved with chisels sharp
From chips of seasoned *nuna* wood, whose blooms
Produce sweet honey, follow orderly
Salt traders' row of carts by strong bulls drawn
That wear around their ears wreaths made of cork.
These pets fill saw-edged oyster shells with pearls
Like women's teeth, and with these rattles play
With jewelled children of the traders' wives
[1]Who own well-waving locks, and shoulders broad
That make up for their narrow waists.
Uranthai too is poor in gen'rous gifts.
Well-fortified, no one need flee from it.
It is the city of the Chola king
Belonging to the race that guards the East.
Its stable homes are set midst rice fields green.
There bees amative wave their wings and chant
The sweet tune *kamaram* with their dear mates
Round golden pericarps, surrounded by
Red petals that resemble pretty hands
With red lac stained of the sacred lotus blooms
That look like faces bright. Their buds appear
Like heaving breasts, and ope when pollens red
Like scarlet insects fall in showers great
From wreath-like blossoms of the *kadamba*
That grows so thick and high along the banks
Of numerous lakes containing waters cool.
His hands that shine with ornaments have wrought
Great havoc on his foes' high ramparts strong
Whose high tower gates the thunderbolt doth graze.
His fame is wide, he rides in a chariot tall.
Besides these there are other patrons too.
There's Pekan, ruler of the mountain tracts,
A noted son of sturdy hunters' race[2]
That gave away his cloak to a peacock wet
That wandered on the wooded slopes of hills
Made fertile by the fall of timely rains.
There's Pari, mountain chief of Parampu,
On whose slopes shining white rills leap,
That gave away his chariot fine to prop
A tiny-blossomed *mullai* plant that stood
In the pathway long that ran through *naga* trees

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1. *ll.* 90-91. The original reads that the well-waving locks spread over their shoulders and backs and hide them; and their waists are slender and thin.

2. *l.* 114. hunters' race=ஆவியர்குடி.

வாலுளைப் புரவியொடு வையக மருள
ஈர நன்மொழி இரவலர்க் கீந்த
அழல்திகழ்ந் திமைக்கும்[1] அஞ்சுவரு[2] நெடுவேல்
கழல்தொடித் தடக்கைக் காரியும் நிழல்திகழ்
நீல[3] நாகம் நல்கிய கலிங்கம்
ஆலமர் செல்வற் கமர்ந்தனன் கொடுத்த
சாவந் தாங்கிய சாந்துபுலர் திணிதோள்
ஆர்வ நன்மொழி ஆயும் மால்வரைக்
கமழ்பூஞ் சாரற் கவினிய நெல்லி
அமிழ்துவிளை தீங்கனி ஔவைக் கீந்த
உரவுச்சினங் கனலும் ஒளிதிகழ் நெடுவேல்
அரவக்கடல் தானை அதிகனுங் கரவாது
நட்டோர் உவப்ப நடைப்பரி காரம்
முட்டாது கொடுத்த முனைவிளங்கு தடக்கைத்
துளிமழை பொழியும் வளிதுஞ்சு நெடுங்கோட்டு
நளிமலை நாடன் நள்ளியும் நளிசினை
நறும்போது கஞலிய நாகுமுதிர் நாகத்துக்
குறும்பொறை நன்னாடு கோடியர்க் கீந்த
காரிக் குதிரைக் காரியொடு மலைந்த
ஓரிக் குதிரை ஓரியும் எனவாங்கு
எழுசமங் கடந்த எழுவுறழ் திணிதோள்
எழுவர் பூண்ட ஈகைச் செந்நுகம்
விரிகடல் வேலி வியலகம் விளங்க
ஒருதான் தாங்கிய உரனுடை நோன்தாள்
நறுவீ நாகமும் அகிலும் ஆரமும்
துறையாடு மகளிர்க்குத் தோட்புணை யாகிய
பொருபுனல் தரூஉம் போக்கரு மரபின்
தொன்மா இலங்கைக் கருவொடு[4] பெயரிய
நன்மா இலங்கை மன்ன ருள்ளும்
மறுவின்றி விளங்கிய வடுவில் வாய்வாள்
உறுபுலித் துப்பின் ஓவியர் பெருமகன்

1. அழல் - ஈண்டு வெற்றித் தெய்வமாகிய கொற்றவைக்கு ஆகு பெயராய் நின்றது; அழல் திகழ்ந்து இமைக்கும் வேல் - கொற்றவை வீற்றிருத்தலான் விளக்க மிக்க வேல்.

2. அஞ்சுவரு - பகைவர்க்கு அஞ்சுதலை வரச் செய்யும்.

3. நாகம் நல்கிய கலிங்கம் என்பதன்கண் உள்ள வரலாறு விளங்க வில்லை. 'பாம்பு ஈன்று கொடுத்த கலிங்கம்' என்று பொருள் கூறுவர் நச்சினார்க்கினியர். நாகம் என்ற அறுவையாளன் அளித்த ஆடை என மொழிபெயர்ப்பாசிரியர் கொண்டுள்ளார்.

4. கருவொடு பெயரிய - கருப்பதித்த காலத்திலேயே இப்பெயர் பெற்ற.

With fragrant blossoms laden, from which bees
Do gather honey. There is Kari too
Whose long and dreaded spear has an angry flash,
Who wears a shining bracelet on his wrist[1],
And who once gave to those who begged from him
White prancing horses bearing sounding bells.
His kingdom too he gave with gracious words
To the wonder of all men. There too is Aye
Whose shoulders strong that bear the bow are rubbed
With sandal paste. His kind words please all men.
To the god that sat beneath the banyan tree
He once gave as a present a garment blue[2]
That a Naga weaver[3] made. There's Athikan
Who wields in battle the long and flashing spear
That has a frightful look, who has an army great
Like the sounding sea, and who a present made
To Auvai once of sweet ambrosial fruits
Of the *nelli* tree that grows on mountain slopes
Where grow sweet-smelling flowers. And there again
Is Nalli frank who cheers his friends with gifts
Enabling them to live without a want,
Who owns the slopes of high-topped mountains great
On which blow winds that bring in timely rains,
And is distinguished in the use of arms.
There's Ori too who owned the horse whose name
Was Ori, who with Kari fought whose horse
Was Kari named, and who to actors[4] gave
Rich low-hilled lands with *naga* trees mature
That have abundant fragrant blooms.
Great Nalliakodan who, as known to all
Throughout the world which the ocean great surrounds,
Bears all alone with might and strength of mind
His battles with success. A blameless life
He bears among good Mavilanka's kings—
Called often ancient Lanka from the time
It first was built, and hard to overthrow.
Here logs of fragrant *naga* tree and those
Of *akhil* and of sandalwood are found
That serve as rafts to women who disport
In sea-waves that do beat against the shore.
His sword inflicts grave wounds. A tiger's strength

1. *l* 126. bracelets were worn by males on their arms (by women on their wrists). cf. Maduraikkanchi Tamil text, *l* 4.

2. *l* 134. He gave as presents both blue gems and the garment given by Naga to Lord Siva.

3. *l* 135. Naga weaver. i. e., a weaver named Naga.

4. *l* 149 actors=actors who are also dancers.

களிற்றுத்தழும் பிருந்த கழலதயங்கு திருந்தடிப்
பிடிக்கணஞ் சிதறும் பெயல்மழைத் தடக்கைப்
பல்லியக் கோடியர் புரவலன் பேரிசை
நல்லியக் கோடனை நயந்த கொள்கையொடு
தாங்கரு மரபின் தன்னுந் தந்தை
வான்பொரு நெடுவரை வளனும் பாடி
முன்னாட் சென்றன மாக இந்நாள்
திறவாக் கண்ண சாய்செவிக் குருளை
கறவாப் பால்முலை கவர்தல் நோனாது
புனிற்றுநாய் குரைக்கும் புல்லென் அட்டில்
காழ்சோர் முதுசுவர்க் கணச்சித லரித்த
பூழி பூத்த புழற்கா ளாம்பி
ஒல்குபசி உழந்த ஒடுங்குநுண் மருங்குல்
வளைக்கைக் கிணைமகள் வள்ளுகிர்க் குறைத்த
குப்பை வேளை உப்பிலி வெந்ததை
மடவோர் காட்சி நாணிக் கடையடைத்து
இரும்பேர் ஒக்கலொ டொருங்குடன் மிசையும்
அழிபசி வருத்தம் வீடப் பொழிகவுள்
தறுகண் பூட்கைத் தயங்குமணி மருங்கிற்
சிறுகண் யானையொடு பெருந்தேர் எய்தி
யாமவ ணின்றும் வருதும் நீயிரும்
இவணயந் திருந்த இரும்பேர் ஒக்கல்
செம்மல் உள்ளமொடு செல்குவிர் ஆயின்
அலைநீர்த் தாழை அன்னம் பூப்பவும்
தலைநாட் செருந்தி தமனிய மருட்டவும்
கடுஞ்சூல் முண்டகங் கதிர்மணி கழாஅலவும்
நெடுங்காற் புன்னை நித்திலம் வைப்பவும்
கானல் வெண்மணல் கடலுலாய் நிமிர்தரப்
பாடல் சான்ற நெய்தல் நெடுவழி
மணிநீர் வைப்பு மதிலொடு பெயரிய
பனிநீர்ப் படுவிற் பட்டினம் படரின்
ஓங்குநிலை ஒட்டகந் துயில்மடிந் தன்ன
வீங்குதிரை கொணர்ந்த விரைமர விறகிற்
கரும்புகைச் செந்தீ மாட்டிப் பெருந்தோள்
மதியேக் கறூஉம் மாசறு திருமுகத்து
நுதிவேல் நோக்கின் நுளைமகள் அரித்த
பழம்படு தேறல் பரதவர் மடுப்பக்
கிளைமலர்ப் படப்பைக் கிடங்கிற் கோமான்
தளையவிழ் தெரியல் தகையோற் பாடி
அறற்குழற் பாணி தூங்கி அவரொடு

Is his. By birth he is of the artist class.
His legs that bear war-anklets and are scarred
By urging elephants have never known
Retreat. His gen'rous hands with which he gave
As presents herds of elephants may be
Compared to clouds that bring abundant rains.
His patronage he grants to bards that play
On various instruments. To this great king
We went some days ago and wished to praise
His great, rare virtues and his father's wealth
In mountains high that rising touch the skies.
In the ruined kitchen lay the barking bitch
That whelped of late with bent eared brood too young
To ope their eyes, that suck not the milkless teats[1].
Upon the earth piled up by ants that swarm
On the walls, on which the roof had fallen down,
Sprout mushrooms hollow. There that day the wife
Of the drummer with a lean and slender waist
And bangled wrists whom cruel hunger gnawed
Did saltless cook the herb her sharp nails plucked
From refuse heaps, and made a meal of it
With poor relations, having closed the door
Ashamed to be so seen by prying folk.
Such poverty was then by him removed,
And I returned with gifts of a chariot fine
And a small-eyed elephant of cruel strength
With ruttish cheeks and sides well-decked with bells.
Thou may'st go with a heart of confidence
With many of thy poor kin to the place
Whose name implies a town that's fortified,
Which thou wilt reach by road that passes through
The sea-coast tract. There hamlets thou wilt find
Surrounded by the emerald sea, and ponds
Of waters cool. The screw-pines washed by waves
Have flowers as white as swans. The *serunthi*
In early spring has blossoms golden-hued,
The flowers that bloom on pregnant thorn-bush look
Like shining emerald, and the *punnai* tree
So tall has blossoms that resemble pearls.
The sea-waves wash the white sands of the shore.
Then sing the glories of that worthy king
Who wears a garland made of opened buds
And is the ruler over Kidangu,
Where gardens are with gay flower clusters filled.
Thou and thy women dancers that keep time

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1. The phrase '*Karavappanmulai*' in the original cannotes that it was very difficult for others to suck the breast of the bitch.

வறற்குழற் சூட்டின் வயின்வயின் பெறுகுவிர்
[1]பைந்நனை அவரை பவழங் கோப்பவும்
கருநனைக் காயாக் கணமயில் அவிழவும்
கொழுங்கொடி முசுண்டை கொட்டங் கொள்ளவும்
செழுங்குலைக் காந்தள் கைவிரல் பூப்பவும்
கொல்லை நெடுவழிக் [2]கோபம் ஊரவும்
முல்லை சான்ற முல்லையம் புறவின்
விடர்கால் அருவி வியன்மலை மூழ்கிச்
சுடர்கால் மாறிய செவ்வி நோக்கித்
திறல்வேல் நுதியிற் பூத்த கேணி
விறல்வேல் வென்றி வேலூர் எய்தின்
உறுவெயிற் குலைஇய உருப்பவிர் குரம்பை
எயிற்றியர் அட்ட இன்புளி வெஞ்சோறு
தேமா மேனிச் சில்வளை ஆயமொடு
ஆமான் சூட்டின் அமைவரப் பெறுகுவிர்
நறும்பூங் கோதை தொடுத்த நாட்சினைக்
குறுங்காற் காஞ்சிக் கொம்பர் ஏறி
நிலையருங் குட்டம் நோக்கி நெடிதிருந்து
புலவுக்கயல் எடுத்த பொன்வாய் மணிச்சிரல்
வள்ளுகிர் கிழித்த வடுவாழ் பாசடை
முள்ளரைத் தாமரை முகிழ்விரி நாட்போது
கொங்குகவர் நீலச் செங்கட் சேவல்
[3]மதிசேர் அரவின் மானத் தோன்றும்
மருதஞ் சான்ற மருதத் தண்பணை
அந்தணர் அருகா அருங்கடி வியனகர்
அந்தண் கிடங்கினவன் ஆமூர் எய்தின்
வலம்பட நடக்கும் வலிபுணர் எருத்தின்
உரன்கெழு நோன்பகட் டுழவர் தங்கை
பிடிக்கை அன்ன பின்னுவீழ் சிறுபுறத்துத்
தொடிக்கை மகடூஉ மகமுறை தடுப்ப
இருங்காழ் உலக்கை இரும்புமுகந் தேய்த்த
அவைப்புமாண் அரிசி அமலைவெண் சோறு
கவைத்தாள் அலவன் கலவையொடு பெறுகுவிர்

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1. ௧௬௫-௧௬௮ - இந்நான்கு வரிகளிலும் சில பூக்களை அடையாளந் தெரிந்து கொள்ளுதற்கு வேண்டிய (for identification) அடைமொழிகள் வருவதைக் காண்க. எடுத்துக் கூறும் பொருள்களை அடைமொழிகளான் விளக்கக் கூறல் சங்கப் புலவர்களின் பண்பாகும்.

2. கோபம் - 'இந்திர கோபம்' என்னும் குருதிச் சிவப்பான பூச்சி; மழைக்காலத்தே மிகுதியாய் நிலங்களில் காணப்படும்.

3. மதிசேர் அரவு - கோள்மறைப்புக் காலத்தில் திங்களை மறைக்கும் பாம்பு.

To the music of the flute will there receive
From fishermen fried *kulal* fish ; with it
The cheering toddy cooked o'er glowing fire
Emitting smoke from fragrant *akhil* wood
Of sleeping camel's shape brought o'er the seas.
These are prepared by dames of *nulai* caste
With shoulders broad, and faces beautiful
Which the moon itself would envy, and with eyes
That are as piercing as sharp pointed spears.
Approaching Velur thou wilt find the tank
Whose blossoms pointed like the spear once served
As conqu'ring spears, and won a victory great.
Fresh-blooded blossoms coral-red appear
On *avarai* plants. Dark-budded *kaya's* blooms
Look pretty like a flock of peacocks gay.
Rich *musundai* displays its ball-like buds.
Rich clustered *kanthal* blooms like fingers look.
The rains fall on the forest's weary paths.
The sun conceals its rays behind the hills
From which leap streams in caves of *mullai* woods.
This land's the type of patience. Thou wilt get
There tasty, sour, hot rice that is prepared
By women of the Eyin race in huts
To which those suffering from the heat retire,
And eat fried venison with women fair
Whose skin is like the mango's tender leaves,
And who wear bangles small.
Thou wilt find Amur well supplied with priests,
Secure, surrounded by a pleasant moat,
And placed midst green fields of the *marutham* land,
The type of lovers' quarrels. Here doth sit
The emerald-hued kingfisher on the twigs
Of short-stemmed *kanchi's* branches ordered well,
Resembling garlands made of morning blooms,
And watch the moving waters of the stream
For long, from which strong-smelling *kayal* fish
It snatches. Here the opening morning buds
Of green-leaved, thorn-stemmed lotus torn by it,
Upon which settle swarms of honey bees,
Resemble the moon when by the dragon black
It's hidden. Here a bangled dame with locks
That fall upon her narrow back in plaits
Appearing like the trunks of elephants,
The sister of the tiller wise whose bulls
Are sturdy, strong-necked, and of stately walk,
Will through her children ask thee properly
To be her guest. She will thee feed with paps
Of white rice pounded with strong pestles black

எரிமறிந் தன்ன நாவின் இலங்கெயிற்றுக்
கருமறிக் காதிற் கவையடிப் பேய்மகள்
நிணன்உண்டு சிரித்த தோற்றம் போலப்
பிணன்உகைத்துச் சிவந்த பேருகிர்ப் பணைத்தாள்
அண்ணல் யானை அருவிதுகள் அவிப்ப
நீறடங்கு தெருவினவன் சாறயர் மூதூர்
சேய்த்தும் அன்று சிறிதுநணி யதுவே
பொருநர்க் காயினும் புலவர்க் காயினும்
அருமறை நாவின் அந்தணர்க் காயினும்
கடவுள் மால்வரை கண்விடுத் தன்ன
அடையா வாயிலவன் அருங்கடை குறுகிச்
[1]செய்ந்நன்றி அறிதலும் சிற்றினம் இன்மையும்
இன்முகம் உடைமையும் இனியன் ஆதலும்
செறிந்துவிளங்கு சிறப்பின் அறிந்தோர் ஏத்த
அஞ்சினர்க் களித்தலும் வெஞ்சினம் இன்மையும்
ஆணணி புகுதலும் அழிபடை தாங்கலும்
வாண்மீக் கூற்றத்து வயவர் ஏத்தக்
கருதியது முடித்தலுங் காமுறப் படுதலும்
ஒருவழிப் படாமையும் ஓடிய துணர்தலும்
அரியேர் உண்கண் அரிவையர் ஏத்த
அறிவுமடம் படுதலும் அறிவுநன் குடைமையும்
வரிசை அறிதலும் வரையாது கொடுத்தலும்
பரிசில் வாழ்க்கைப் ப்ரிசிலர் ஏத்தப்
பன்மீன் நடுவண் பால்மதி போல
இன்னகை ஆயமோ டிருந்தோற் குறுகிப்
பைங்கண் ஊகம் பாம்புபிடித் தன்ன
அங்கோட்டுச் செறிந்த அவிழ்ந்துவீங்கு திவவின்
மணிநிரைத் தன்ன வனப்பின் வாயமைத்து
வயிறுசேர் பொழுகிய வகையமை அகளத்துக்
கானக் குமிழின் கனிநிறங் கடுப்பப்
புகழ்வினைப் பொலிந்த பச்சையொடு தேம்பெய்து
அமிழ்துபொதிந் திலிற்றும் அடங்குபுரி நரம்பிற்
பாடுதுறை முற்றிய பயன்தெரி கேள்விக்
கூடுகொள் இன்னியங் குரல்குரல் ஆக
நூல்நெறி மரபிற் பண்ணி ஆனது
முதுவோர்க்கு முகிழ்த்த கையினை எனவும்
இளையோர்க்கு மலர்ந்த மார்பினை எனவும்
ஏரோர்க்கு நிழன்ற கோலினை எனவும்

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1. ௨௦௭ - ௨௧௦. இவ் வரிகளுள் வருந்தொடர்கள் திருக்குறளதிகாரப் பெயர்களானமை காண்க.

With well-worn rims of iron, and serve with it
A dish of forked-foot crabs.
The streets of the king's old town where feats are held
Are dustless as the dust is laid by the juice
Of superb, huge-legged elephants that spurn
The corpses killed by them Their red claws shine
Like the glistening teeth of laughing ghouls that feed
On corpses and have cloven feet, long tongues
That flame-like slant, and black goat's ears.
This town is near, and is not far away.
Thou may'st approach the gate appearing like
The opened eye of the Mount where gods reside.
It is not shut to dancers, bards, and priests
That teach the Holy Writ. But others find
His palace not so easy of access.
His close and wise friends praise his gratitude,
His kindly face, and pleasant ways. And men
Reputed experts in the use of arms
Well praise his generosity to foes
That dread him much, his lack of wrath prolonged,
His courage when he faces foes, and the help
He renders to the vanquished ones. Fair dames
With painted eyes exalt his actions prompt,
His great attractiveness, his strength of will,
And ready sympathy with needy ones.
The suppliants who beg for gifts well praise
His grant of gifts according to the needs
Of each without stint. So approach the prince
Who shines among a band of pleasing dames
Like the milk-white moon that shines amidst the stars.
Thou may'st then play the tunes that well conform
To rules of music on the sweet-toned *yal*.
Joined to the pretty handle is a set
Of strings that could be made or loose or tight
E'en as a snake does with its folds when caught
By a green-eyed monkey black. The well-made head
Has a row of gem-like nails that join their sides,
And looks like a paunch. The *yal* is so well made
That one could well play on it many tunes
That please. The *yal* is set with twisted strings
And drop sweet nectar honey-like. There is
O'er it a cover coloured like the fruit
Of *kumil* tree that in the forest grows,
Thou may'st then utter words extolling him
As one who venerates with folded palms
The old, and folds the young too to his breast
With joy, who wisely wields his sceptre so
That farmers of his land that hold the plough
Do prosper well, and who wounds with his spear

தேரோர்க் கழன்ற வேலினை எனவும்
நீசில மொழியா அளவை மாசில்
காம்புசொலித் தன்ன அறுவை உடீஇப்
பாம்புவெகுண் டன்ன தேறல் நல்கிக்
[1]காவெரி ஊட்டிய கவர்கணைத் தூணிப்
பூவிரி கச்சைப் புகழோன் தன்முன்
பனிவரை மார்பன் பயந்த நுண்பொருட்
பனுவலின் வழாஅப் பல்வே றடிசில்
வாணிற விசும்பிற் கோண்மீன் சூழ்ந்த
இளங்கதிர் ஞாயி றெள்ளுந் தோற்றத்து
விளங்குபொற் கலத்தில் விரும்புவன பேணி
ஆனா விருப்பின் தானின் றூட்டித்
திறல்சால் வென்றியொடு தெவ்வுப்புலம் அகற்றி
விறல்வேல் மன்னர் மன்னெயில் முருக்கி
நயவர் பாணர் புன்கண் தீர்த்தபின்
வயவர் தந்த வான்கேழ் நிதியமொடு
பருவ வானத்துப் பாற்கதிர் பரப்பி
உருவ வான்மதி ஊர்கொண் டாங்குக்
கூருளி பொருத வடுவாழ் நோன்குறட்டு
ஆரஞ் சூழ்ந்த அயில்வாய் நேமியொடு
சிதர்நனை முருக்கின் சேணோங்கு நெடுஞ்சினைத்
ததர்பிணி அவிழ்ந்த தோற்றம் போல
உள்ளரக் கெறிந்த உருக்குறு போர்வைக்
கருந்தொழில் வினைஞர் கைவினை முற்றி
ஊர்ந்துபெயர் பெற்ற எழில்நடைப் பாகரொடு
மாசெல ஒழிக்கும் மதனுடை நோன்தாள்
வாள்முகப் பாண்டில் வலவனொடு தரீஇ
அன்றே விடுக்குமவன் பரிசில் மென்தோள்
துகிலணி அல்குல் துளங்கியல் மகளிர்
அகிலுண விரித்த அம்மென் கூந்தலின்
மணிமயிற் கலாபம் மஞ்சிடைப் பரப்பித்
துணிமழை தவழும் துயல்கழை நெடுங்கோட்டு
எறிந்துரும் இறந்த ஏற்றருஞ் சென்னிக்
குறிஞ்சிக் கோமான் கொய்தளிர்க் கண்ணிச்
செல்விசை நிலைஇய பண்பின்
நல்லியக் கோடனை நயந்தனிர் செலினே.

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1. உ௩அ - ௪௧. இவ் வரிகளில் மாபாரதக் கதைக் குறிப்புக்கள் வருவதை நோக்குக. இன்றும் அட்டிற்றொழில் நூல் 'வீமபாகம்' என்ற பெயர்பெற்றிருப்பதை உணர்க.

The chieftains that in chariots ride.
Ere thou dost do this he will make thee wear
A spotless dress that shines like bamboo bark,
And give thee toddy strong that stupefies
Like poison of the snake. In golden plates
That much surpass the morning sun that lights
The sky engirt with planets, he will serve
The many dishes suited to thy taste.
These are prepared according to the rules
Found in a treatise that a hero wrote,
Whose chest was as broad as the snowy Mount,
A brother of that hero great who wore
A flowery girdle and a quiver full
Of arrows that a forest set on fire.
With great and anxious care he will thee feed.
He drives away his foes from their domains
With his victorious valour, and destroys
The settled fortresses of chiefs that bear
The spear. The poverty of those distressed
And the need of singers he relieves, and gives
As gifts the booty rare his captains take.
He makes a present of a chariot fine
That rolls with ease and proved quite fit by use
And has a hub well-carved with chisels sharp.
Its wheels are set with slender spokes that look
Like milk-white rays shed by the silv'ry moon
Engirt with halo bright, in season cold.
It is enclosed with boards that painted are
With melted red lac and with figures wrought
By workmen skilled, resembling opened buds
On sky-high boughs of *murungai* trees
A bull with shining face and shapely legs
He adds, and a driver too. He sends thee then
With other gifts besides.
These thou wilt have if thou dost go with zeal
To Nalliakodan who has virtues great
And worthy of enduring praise. He wears
Fine garlands of well-chosen blossoms made.
He is the king of *kurinchi's* region high
Where waving bamboos grow on lofty hills.
On these bright clouds do creep, and peacocks spread
Upon their shining slopes their gem-like tails
Resembling locks spread out to be perfumed
By fair soft-shouldered dames whose waists are clothed,
And who are frail. The summits of the hills
Are difficult to climb, and reached by paths
The thunderbolts have cleared.

NOTES

1-7. For the similes see Introduction.

16-17. *locks—rains*. The point of comparison is brightness.

16-41. Description of female beauty.

21. *hide themselves*, Out of a sense of inferiority they fold their feather and look like peahens.

23. *tongues-pant*. This exquisite simile is repeated in ***P.A. Padai***, l. 55, and *M. P. Kadam*, ll. 50-51.

24-39. For the peculiar similes see Introduction.

36-37. *Entitles—mullai*. Mullai flower is the symbol of chastity.

52. *palai yal*. This instrument is peculiar to the palai region.

53. *naivalam*. One of the fine tunes. Cf. *kamaram*, l. 98.

54. *Vanchi*. This town is in the Chera Country.

55. *Is not so rich*. Rich but not equal to Nalliakodan's capital.

56. *Kudda*. The chera country.

60. *plant—Himalayas*. Probably an exaggeration. Cf. *M. Kanchi*, ll. 67-68.

63-70. A fine pen-picture.

74. *Tamil-flourishes*. Madura was the centre of Tamil learning. It is said to be the seat of the Tamil Sangham.

77. *umbrella*. A sign of kingship.

79. *Korkai*. A famous sea-port of the Pandyan kingdom and its capital before Madura. It was noted for its pearl trade. Cf. *M. Kanchi* l. 127.

81. *monkey pets*. A topical allusion.

87. *pearls*. See note on l. 78.

91. *make up—waists*. A paraphrase of the text. The meaning is that the wide breasts make up for the narrowness of their waists.

92. *Uranthai*. A former capital of the Chola kingdom before Kaveri-pattinam. The site is now called Uraiyur, a part of the Tiruchirappalli town. Cf. *P. Palài*, l. 357.

96. *rice fields*.. The Chola kingdom was mostly *marutham* (field) land.

98. *sweet tune kamaram*. Cf. l. 53.

115, 118. 120. These incidents show the generous hearts of the respective chiefs. Are they hyperboles to bring out their boundless generosity ?

118. *Pari*. This chieftain is well-known, as Kapilar has sung about his munificence, and is said to have helped his daughters after his death. See Introduction to *K. Pattu :* The Author.

135. *a Naga—gave*. Lit. The cobra gave. But the translation seems to be the right interpretation.

156. *Mavilanga*. See Introduction: Nalliakodan.

157. *Called—Lanka*. Perhaps owing to the similarity of the places.

161. *serve as rafts.* The logs were used as help in swimming.

165. *war-anklets.* These anklets were worn as a sign of distinction in war.

175-186. The finest pen-picture in the poem. Notice how detailed is the description.

193. *town—fortified.* Eyilpattinam. Eyil means fortified.

212. *akil wood.* This came probably from Burma.

215. *moon—envy.* A hyperbole.

218. *Velur.* Modern Vellore.

220. *won a victory.* Nalliakodan was told in a dream by Muruga that he could conquer his enemies by throwing the flowers of a certain pond at his enemies. He did so, and the flowers changing into spears helped him to defeat his foes.

229. *type of patience.* Each of the five regions had a special quality associated with it. *Irrutthal* (patience) is the characteristic of the *mullai* region. See Introduction to *Pattupattu: Agam* and *Puram.*

236. *priests.* Amur was a Brahmin settlement. There were such settlements in several places in the Dravidian country before the advent of the Aryans.

239. *type—quarrels.* *Udal* (sulkiness) is the characteristic of the *marutham* region. See note on l. 229.

248. An instance of *Ilporuluvamai.* See Introduction.

256. *pestles.* The same kind of pestles are used now.

260. *dust—juice.* A hyperbole.

263-265. *laughing ghouls, etc.* Revolting pictures are also found in *T. M. A. Padai,* ll. 73-87 and *M. Kanchi,* ll. 26-38.

272-283. Ideal characteristics of a prince.

290-291. For another simile for the same thing see *M. P. Kada* ll. 30-31. Cf. *P. P. Padai,* ll. 19-20.

302. *young.* The Commentator interprets it as referring to soldiers. This does not fit the context. The point here is that he caressed children as well as fought with grown-ups.

308. *dress—bark.* The art of weaving was much advanced in those days. Cf. *M. P. Kadam,* ll. 732-733; *P. A. Padai,* l. 103.

314-315. *rules—wrote.* For the allusion see Introduction: Social Life.

316. *broad as the snowy mount.* A hyperbole.

335. *workman skilled.* Note the development of architecture in those days.

345. *bamboos—mountains.* An oft-repeated expression.

NEDUNALVADAI

NEDUNALVADAI

INTRODUCTION

NAME

Nedunalvadai literally means Good Long North Wind. North Wind here by metonymy stands for the Cold Season. The poem describes the cold season in country and town. It is called "long", because the season seems long to the wife who is eagerly awaiting the arrival of her absent husband.

SUBJECT MATTER

Agam

This poem resembles *Mullaipattu* very much. The wife of a warrior, probably the queen of the Pandyan king, lies in her beautiful place in a bed of exquisite workmanship, bewailing the absence of her lord who is away in the battle-field. She has put away her splendid ornaments and dress. Her attendants try to console her by saying that her husband will return soon. But she is inconsolable. They pray to the war-goddess that her husband might return soon after conquering his enemies.

Puram

As in *Pattinapalai* and *Mullaipattu*, the *puram* element predominates in this poem. There are splendid passages describing the cold season in country places and the city, probably Madura. Rains fall abundantly, and in the rural parts people, animals and birds shiver with the cold. The rice plant and the areca palm grow luxuriantly. The scene shifts to the city. Sturdy bodyguards walk about the streets care-free and drunk, not, minding the rain. Gay women also enjoy themselves and offer their evening sacrifices. But, in general, the people shut up their houses, put away their ornaments, and warm themselves with fires. Women mourn the absence of their husbands who are away at the seat of war. There is a detailed description of the palace : the queen's apartments, the ramparts, the high gates, the courtyards and the fountains. The most important part af the *puram* element is at the end, where the king is in the camp. He seems to be quite absorbed in his war work. He walks through the camp at dead of night, and inspects the wounded animals and soldiers to whom he speaks kind words.

SOCIAL LIFE

The following are facts that may be gleaned in the poem about the life, customs, and manners of ancient Tamils.

In the cold season people warmed themselves with fire-pans, and used smoke-pans in which they burnt fragrant things to keep themselves from catching cold.

There were foreigners in the Tamil country, some of whom were employed as bodyguards. They were sturdy, well-built men who drank toddy. Others were Yavanas who were employed at the time for doing artistic work, such as statues bearing lamps in their hands. These were either Greeks or Romans, with the latter of whom the Tamils had trade relations. (For further notes on Yavanas see Introductions to *Pattupattu* and *Mullai-pattu*).

Poor women wore chank bracelets and strings for protection against evil spirits. Richer women wore ornaments of gold and pearls. The queen removes all her ornaments except her *thali* (wedding tie), puts away her silk dress, and wears ordinary clothes in the absence of her husband. This is a custom that persists even at the present day. The Tamil idea, it may be explained, is that a wife adorns herself to please her husband alone.

Dancing was a popular art of the time. Here we are told of dancing girls who sing to the accompaniment of lutes. There was no seclusion of women in those times, and yet the queen's apartments could not be entered by males except the king. The round bedstead of the times is described in great detail.

Women were careful about their daily devotions, lighting their lamps at sunset and worshipping the gods with offerings of rice and flowers.

As in *Mullaipattu* we are given a glimpse of the life of warfare of the time: the solicitude of the king for his wounded soldiers and animals; the instruments of war and the camp.

Religion

The goddess to whom prayer is made is Kotravi, the Dravidian goddess of war. At the same time there is mention of two Aryan goddesses: Lakshmi whose figure is carved on door-posts, and Rohini whose picture is painted on the bed's tent. This was an age of transition in which the Dravidian gods and goddesses were being amalgamated with those of the Aryan pantheon.

Aryan Influence

That Aryan influence had begun to penetrate the Tamil land may be inferred from the following references :— (1) "Those versed in architecture" is probably a reference to *silpa sastra* introduced by the Aryans.

(2) "The beam that bears the name of a star" is a reference to the cross-beam of a door-post which in Sanskrit is called *uttara katkavi*. Hence *uttaram*, a Sanskrit derivative, means in Tamil a beam. *Uttara* is the name of a star.

(3) "Room . . . named after the womb" is a reference to the Sanskrit *garbha graha* which literally means womb-like abode, and is usually applied to the innermost part of a temple. Although *karpam*, a Sanskrit derivative, is used in Tamil, the pure Tamil word for a womb is *karu*.

(4) The expression *dasa nanku* is combination of the Sanskrit *dasa*, ten, and the Tamil *nanku*, four. The phrase literally means four times ten.

(5) "The strong-horned Ram" refers to the first constellation of the Aryan Zodiac. In Sanskrit it is *meisam*, a ram. In the poem it is called by the Tamil word *adu* which means the same thing.

(6) Rohini and Kotravi have already been noted.

LITERARY MERITS

Pen Pictures

Nedunalvadai's popularity is largely due to the wonderful pen-picture of the cold season at the beginning of the poem. How shepherds and sheep suffer; how people warm their shivering hands in the fire and apply them to their cheeks; how people give up their festive things and warm themselves before fire-pans and smoke-pans burning incense in them to keep out the cold; how rice plants and areca palms grow luxuriantly in this season; how foreign bodyguards drunk with toddy walk about in the streets bedecked with garlands; how women given up to gaiety stroll about the city; how dancing girls warm the strings of their *yals* by rubbing them against their breasts: these are all told with a vivid realism and wealth of detail that cannot be easily surpassed.

The fountains playing in terraces is a delightful picture. The queen is described in great detail: her ornaments, her dress and her daggard looks in her loneliness. There, again, is ten description of the fine physical features of the attendant women.

The picture of the king inspecting the camp is a splendid piece of painting in words. The king going about at midnight leaning on the shoulders of a youth, with a war-horse led before him; the torch's flame slanting south impelled by the cold north wind; a captain armed with a lance pointing out the wounded men and elephants; the words of cheer spoken to the soldiers by

the king: these are brought before us so vividly that we can almost see a war-camp of olden days with our mental eyes.

The description of the palace is another piece of delightful realism, But we may observe that the description of the queen's bedstead is rather prosy, though finely worded, and detract somewhat from the sustained interest of the rest of the poem, as dc the description of the camp in the *Mullaipattu* and the catalogue of flowers in the *Kurinchipattu*.

Nature

The opening lines of the poem are not only a superb piece of realism, but also shows how the poet reacted to the sights and sounds around him. The description of the areca palm is a gem:

> The clusters that emerge
> From the sheath-ed spathes around the emerald necks
> Of wide-stemmed areca palms contain green nuts
> Whose sides with clear juice filled do rounded swell
> And ripen into sweet and fine-sapped fruits.

Other instances of the poet's appreciative eye for Nature are: the graceful leaves of the rice plants bending with ripened ears; the jasmine's fragrance indicating that it is evening; the *kanthal* garlands drenched in rain; the golden gourd unfolding its blossoms and the clouds circling the hills.

As regards animals and birds, we note the cows that spurn their young; the cranes with their green feet devouring carps; the dove standing now on one leg and now on the other (what a realistic touch!); male yaks and short-legged swans gambolling in front of the palace-yard; thc elephant carrying lofty flags; the peacock crying loudly and lonely horses neighing disdaining their fodder. The elephant seems to be a *sine qua non* with the ancient poets.

Imagery: Similes

This poem does not contain any elaborate or lcng drawn out simile. But we note at least seventeen simple similes. The stem of the areca palm is compared to emerald necks; the streets of the city are as wide as the river; the women's teeth are like pearls; the tower-gates are so large that they look like the tunnels of hills; the mingled sounds before the palace are like the noise that proceed from the hills; the lime-washed walls look like silver; the pillars are dark like blue sapphire and shine like burnished brass; the space between the bed and the rounded balls of the legs is shaped like garlic bulb; the rounded balls of the leg of the bed are like the breasts of pregnant women; the

lonely queen looks like an uncoloured picture; the complexion of the attendant maids is like the colour of mango shoots and their breasts are like lotus buds; and the tent-poles are like milkless breasts. (See Introduction to *Pattinapalai* about description of female beauty).

There are no hyperboles in the poem. The simile, "walls as high as hills" is only highly-coloured language such as we use in ordinary speech.

THE AUTHOR

The author is the famous poet, Nakkirar. He is also called Kirar (learned poet), and Nakkirar (good Kirar). He was the son of a schoolmaster of Madura. Some writers say that he was a Brahmin, and others, that he was a Vellala. It is difficult to say exactly when he lived. No doubt he was a Sangham poet. Indeed, such was his profound scholarship and poetic genius that he is said to have presided over the deliberation of that august assembly. That he was a contemporary of Kapilar is known by his appreciative remarks about that great poet. Nakkirar was noted for his sturdy independence bordering on obstinacy, as is evident from the legend that he dared to contradict Siva himself, and was punished for it. His style is dignified and elegant. Two of his poems are extant: *Tirumurugattrupadai* and this poem. There are some other poems and a prose commentary on Irayanar Akapporul attributed to him, but modern scholarship regards them as spurious. That there is a temple at Madura dedicated to the poet, and an image on the hill of Thiru parankuntram shows with what veneration the Tamil world has held him. (For further notes on the poet see Introduction to *T. M. Padai*).

DATE OF COMPOSITION

All we can say is that the poem was composed in the Sangham period, judging from internal evidence. We do not know who the *vendan* (king) described in the poem is. According to the great Commentator, he is Neduncheliyan. All that is said about him is that his captain's lance is decorated with the leaves of the neem (margosa). So the chieftain may have been a Pandyan king. (For further discussion of the subject see Introductions to *Pattupattu* and *Mullaipattu*).

VERSIFICATION

The versification, as in *Mullaipattu*, is *asiriappa* metre peculiar to the *agaval* verse. See Introductions to *Pattupattu* and *Mullaipattu*.

நெடுநல்வாடை

மதுரைக் கணக்காயனுர் மகனுர் நக்கீரனுர்
தலையாலங்கானத்துச் செருவென்ற பாண்டியன்
நெடுஞ்செழியனைப் பாடியது.

நெடுநல்வாடை

வையகம் பனிப்ப வலனேர்பு வளைஇப்
பொய்யா வானம் புதுப்பெயல் பொழிந்தென
ஆர்கலி முனைஇய கொடுங்கோற் கோவலர்
ஏறுடை இனநிரை வேறுபுலம் பரப்பிப்
புலம்பெயர் புலம்பொடு கலங்கிக்[1] கோடல்
நீடிதழ்க் கண்ணி நீரலைக் கலாவ
மெய்க்கொள் பெரும்பனி நலியப் பலருடன்
கைக்கொள் கொள்ளியர் கவுள்புடையூஉ நடுங்க
[2]மாமேயல் மறப்ப மந்தி கூரப்
பறவை படிவன வீழக் கறவை
கன்றுகோ ளொழியக் கடிய வீசிக்
குன்றுகுளிர்ப் பன்ன கூதிர்ப் பானாள்
புன்கொடி முசுண்டைப் பொறிப்புற வான்பூப்
பொன்போற் பீரமொடு புதற்புதல் மலரப்
பைங்காற் கொக்கின் மென்பறைத் தொழுதி
இருங்களி பரந்த ஈர வெண்மணற்
செவ்வரி நாரையொ டெவ்வாயுங் கவரக்
கயலறல் எதிரக் கடும்புனற் சாஅய்ப்
பெயலுலந் தெழுந்த பொங்கல் வெண்மழை
அகலிரு விசும்பில் துவலை கற்ப
அங்கண் அகல்வயல் ஆர்பெயற் கலித்த
வண்டோட்டு நெல்லின் வருகதிர் வணங்க
முழுமுதற் கமுகின் மணியுறழ் எருத்திற்
கொழுமடல் அவிழ்ந்த குழூஉக்கொள் பெருங்குலை
நுண்ணீர் தெவிள வீங்கிப் புடைதிரண்டு
தெண்ணீர்ப் பசுங்காய் சேறுகொள முற்ற
நளிகொள் சிமைய விரவுமலர் வியன்காக்
குளிர்கொள் சினைய குருஉத்துளி தூங்க
மாட மோங்கிய மல்லன் மூதூர்
ஆறுகிடந் தன்ன அகனெடுந் தெருவிற்
படலைக் கண்ணிப் பரேரெறுழ்த் திணிதோள்

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1. வரி. ௫. எவரும் பல நாள் பழகிய இடத்தை விட்டுப்போக நேரின் மனம் வருந்துவர். இடையரும் மேய்ச்சல் நிலம் நோக்கி வேறிடம் பெயரும்போது மனங்கலங்குகின்றனர்.

2. வரிகள் ௯ - ௧௧. பாட்டின் நடையோட்டம் குளிரின் கொடுமையை மிகுதிப்படுத்திக் காட்டும் சிறப்பை உன்னுக.

NEDUNALVADAI

When clouds to season true do circle hills
To the right and pour down copious showers new,
The earth is cooled, and herdsmen that do dread
The rain and wield their cruel wands, their herd
Of mated sheep and cattle scatter wide
To graze on unknown pasture grounds. Distressed,
These lonely-feel in leaving wonted fields.
Long-petalled *kanthal* buds disfigured are
By the fall of rains. All people suffer much
From cold that bites their bodies, and they warm
Their hands before the fire, and shivering much
Apply the heat to warm their cheeks. The beasts
Forget to graze; the monkey shivering sits;
The birds that perch on trees drop down from them.
The cows now rudely spurn from them their young.
The midnight chill is like the cold on hills[1].
On every bush the slender-tendrilled vine
With blossoms round and white and the golden gourd
Unfold their blooms. The cranes whose feet are green
With plumage soft and red-striped herons too
That after rains arise from whitish sands
That cover dark clay soil, do everywhere
Devour the carps that live in streams and swim
Against the current strong. From the wide expanse
The spreading white clouds send their drizzling drops.
The fruitful fine-leaved rice plants that abound
In lovely, broad, well-flooded fields, do bend
With ripened ears. The clusters that emerge
From sheath-ed spathes around the emerald necks
Of wide-stemmed areca palms contain green nuts
Whose sides with clear juice filled do rounded swell
And ripen into sweet and fine-sapped fruits.
On flower-filled hill-tops of wide groves are trees
On whose boughs hang fine drops of shining rain.
In a ancient town that's rich in mansions high
Are streets broad as a stream,[2] on which there walk
Big sturdy men that do flower garlands wear,
Whose shoulders broad are fair and strong, whose frames
Are well-knit free from care they seem to be.

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1. *l*. 16. Even the hills are chilled by the midnight cold.

2. *l*. 36. stream. river (யாறு) is mentioned in the original. This simile is a natural one.

முடலை யாக்கை முழுவலி மாக்கள்
வண்டுமூசு தேறல் மாந்தி மகிழ்சிறந்து
துவலைத் தண்டுளி பேணார் பகலிறந்து
இருகோட் டறுவையர் வேண்டுவயின் திரிதர
வெள்ளி வள்ளி வீங்கிறைப் பணைத்தோள்
மெத்தென் சாயல் முத்துறழ் முறுவல்
பூங்குழைக் கமர்ந்த ஏந்தெழில் மழைக்கண்
மடவரல் மகளிர் பிடகைப் பெய்த
செவ்வி யரும்பின் பைங்காற் பித்திகத்து
அவ்வித ழவிழ்பதங் கமழப் பொழுதறிந்து[1]
இரும்புசெய் விளக்கின் ஈர்ந்திரிக் கொளீஇ
நெல்லு மலருந் தூஉய்க் கைதொழுது
மல்லல் ஆவணம் மாலை யயர
மனையுறை புறவின் செங்கால் சேவல்
இன்புறு பெடையொடு மன்றுதேர்ந் துண்ணாது
[3]இரவும் பகலும் மயங்கிக் கையற்று
மதலைப்[4] பள்ளி மாறுவன இருப்பக்
கடியுடை வியனகர்ச் சிறுகுறுந் தொழுவர்
கொள்ளுறழ் நறுங்கல் பலகூட்டு மறுக
[5]வடவர் தந்த வான்கேழ் வட்டம்
தென்புல மருங்கிற் சாந்தொடு துறப்பக்
கூந்தல் மகளிர் கோதை புனையார்
பல்லிருங் கூந்தல் சின்மலர் பெய்ம்மார்
தண்ணறுந் தகர முளரி நெருப்பமைத்து
இருங்காழ் அகிலொடு வெள்ளயிர் புகைப்பச்
கைவல் கம்மியன் கவின்பெறப் புனைந்த
செங்கேழ் வட்டஞ் சுருக்கிக் கொடுந்தறிச்
சிலம்பி வானூல் வலந்தன தூங்க
வானுற நிவந்த மேனிலை மருங்கின்
வேனிற் பள்ளித் தென்வளி தரூஉம்
நேர்வாய்க் கட்டளை திரியாது திண்ணிலைப்
போர்வாய்க் கதவம் தாழொடு துறப்பக்

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1. வரி ௪௧. பிச்சியின் மலர்கள் விரிவதைக் கொண்டு மாலைப் பொழுது அறியப்படுகிறது.

2. வரி ௪௪. ஆவணம் - அங்காடித் தெரு.

3. வரி ௪௭. இரவுக் காலமும் பகற்காலமுந் தெரியாமல் மயங்கி.

4. வரி ௪௮. மதலை - கொடுங்கையைத் தாங்குதலுடைய பலகை. இதனைக் கபோதகத்தலை என்றுங் கூறுப.

5. வரிகள் ௫௧ - ௨. வடநாடும் தென்னாடும் இயைந்து வாழ வேண்டும் என்பதைச் சங்கப்புலவர் குறிப்பால் உணர்த்துவது காண்க.

Their clothes hang carelessly on both their sides.
They merry are with toddy drunk in which
Bees take delight, nor mind the drops of rain.
Chank bracelets women wear that fit them well.
Smooth are their shoulders, and their features, soft;
Like pearls, their teeth. Their noble, tender eyes
Well suit their shining ear-rings. Modest are
Their ways. They know it's evening from the scent
Of petals of the shapely jasmine buds
With tender stalks they heap upon flower trays.
The light the wicks of iron lamps well-oiled,
Strew rice and flowers and do adore the gods.
At eve they walk about the merchants' streets.
[1]As day, like night, is dark, the domestic dove
Whose feet are red does not dare stir abroad
In search of food with its dear loving mate,
But on the cornice stands on one leg now,
And now on the other helpless. Servants young
In broad well-guarded houses are engaged
In humble work. They various perfumes grind
On fragrant grinding stones as black as gram.
White mill-stones from the North now lie unused,
And so, the Southern paste of sandal-wood.
Fair women wear not garlands on their hair,
But are content their tresses dark to deck
With flowers few, and on kindling fires they pour
Good cooling unguents[2]. To raise a fume
They use dark, hard *akhil* and sugar white.
The red artistic fan by skilled men made
Lies now encased and hung on a curv-ed peg,
And covered with the spider's cob-web white.
On upper storeys rising to the skies
The window that admits the northern wind[3]
With in the bed-room at the prime of spring
Unopened lies; the strong well-fitted doors
Are bolted fast unused. The noisy drops
Of rain are scattered wide, and no one drinks
From pitchers narrow-mouthed; but all enjoy
The warmth of fires that glow in censers lit.
Fair dancing girls to keep their songs in tune
With small and dark-stemmed *yals* on which they play

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1. *l*. 53. the domestic dove does not distinguish between day and night.

2. *l*. 66. Good cooling unguents=தண்ணறுந்தகரம். In the Tamil text, தகரம் means a kind of wood and not its unguent.

3. *l*. 72. the northern wind. The southern wind (தென்வளி) is spoken of in the text.

கல்லென் துவலை தூவலின் யாவரும்
தொகுவாய்க் கன்னல் தண்ணீர் உண்ணார்
பகுவாய்த் தடவில் செந்நெருப் பார
ஆடல் மகளிர் பாடல்கொளப் புணர்மார்
தண்மையிற் றிரிந்த இன்குரல் தீந்தொடை
கொம்மை வருமுலை வெம்மையிற் றடைஇக்
கருங்கோட்டுச் சீறியாழ் பண்ணுமுறை நிறுப்பக்
காதலர்ப் பிரிந்தோர் புலம்பப் பெயல்கனைந்து
கூதிர் நின் றன்றாற் போதே மாதிரம்
விரிகதிர் பரப்பிய வியல்வாய் மண்டிலம்
இருகோற் குறிநிலை வழுக்காது குடக்கேர்
பொருதிறஞ் சாரா அரைநாள் அமயத்து
நூலறி புலவர் நுண்ணிதிற் கயிறிட்டுத்
தேஎங் கொண்டு தெய்வ நோக்கிப்
பெரும்பெயர் மன்னர்க் கொப்ப மனைவகுத்து
ஒருங்குடன் வளைஇ ஓங்குநிலை வரைப்பிற்
பருவிரும்பு பிணித்துச் செவ்வரக் குரீஇத்
துணைமாண் கதவம் பொருத்தி இணைமாண்டு
நாளொடு பெயரிய கோளமை விழுமரத்துப்
போதவிழ் குவளைப் புதுப்பிடி காலமைத்துத்
தாழொடு குயின்ற போரமை புணர்ப்பிற்
கைவல் கம்மியன் முடுக்கலிற் புரைதீர்ந்து
ஐயவி யப்பிய நெய்யணி நெடுநிலை
வென்றெழு கொடியொடு வேழஞ் சென்றுபுகக்
குன்றுகுயின் றன்ன ஓங்குநிலை வாயில்
திருநிலை பெற்ற தீதுதீர் சிறப்பின்
தருமணல் ஞெமிரிய திருநகர் முற்றத்து
நெடுமயி ரெகினத் தூநிற ஏற்றை
குறுங்கால் அன்னமோ டுகளு முன்கடைப்
பணைநிலை முனைஇய பல்லுளைப் புரவி
புல்லுணாத் தெவிட்டும் புலம்புவிடு குரலொடு
நிலவுப்பயன் கொள்ளும் நெடுவெண் முற்றத்துக்
கிம்புரிப் பகுவாய் அம்பண நிறையக்
கலிழ்ந்துவீழ் அருவிப் பாடுவிறந் தயல
ஒலிநெடும் பீலி ஒல்க மெல்லியல்
கலிமயில் அகவும் வயிர்மருள் இன்னிசை
நளிமலைச் சிலம்பிற் சிலம்புங் கோயில்
யவனர் இயற்றிய வினைமாண் பாவை
கையேந் தையகல் நிறையநெய் சொரிந்து
பருஉத்திரி கொளீஇய குரூஉத்தலை நிமிரெரி

Warm the sweet-toned strings made useless by the cold
By rubbing them upon their swelling breasts.
The women mourn the absence of their mates.
Abundant rains thus bring in the season cold.
The broad sun travelling in its western course
Its widespread rays diffuses everywhere,
And shadows cast by two poles planted straight
Do not incline at noon-tide either way.
Then architects with care compute with tapes,
And note the quarters where the gods reside.
They mansions build befitting noted kings,
And raise around them ramparts strong and high.
They make huge folding-doors with bolts secure,
And rivet them with massive, strong iron bands.
They paint these doors with bright red lac. They cross
The door-posts tall with beams that bear the name
Of a star. Upon it water-lilies fresh
Are carved, and joined with these on either side
Are female elephants. This is the work
Of men well skilled who could make gapless joints.
The posts are smeared with ghee and mustard white.
The tower gates much resemble tunnels wide
In hills, and large enough for tuskers huge
To pass through bearing high victorious flags.
And here the sacred goddess has her seat.
The palace yard is strewn with sand, where play
Long-haired and white male yaks with short-legged swans.
The many long-maned horses that disdain
Their stables and their fodder lonely neigh.
This sound is mingled with the music made
By founts whose water turbid overflows
From ornamental, wide-mouthed knobs that stand
In long white terraces, where moon-light bright
Shines pleasantly. Heard too the horn-like sound
Of the tender peacock proud that loudly cries,
Its long tail closed. These sounds resemble much
The noise that issues from high crowded hills.
In an inner room attractive to the sight
Which bears a name that means a womb, there burns
A lamp with a statue of artistic work
Whose hands support a vessel full of oil
By Yav'nas made. The thick wick brightly burns
With high red-coloured flame. From time to time
It's trimmed to rid the halls of wide-spread gloom.
This is a stately mansion which no male
Except the king could enter, girt by walls
As high as hill-tops; flags wave everywhere
Of the colours of the rainbow seen on hills.

அறுவறு காலைதோ றமைவரப் பண்ணிப்
பல்வேறு பள்ளிதொறும் பாயிருள் நீங்கப்
பீடுகெழு சிறப்பிற் பெருந்தகை யல்லது
ஆடவர் குறுகா அருங்கடி வரைப்பின்
வரைகண் டன்ன தோன்றல வரைசேர்பு
வில்கிடந் தன்ன கொடிய பல்வயின்
வெள்ளி யன்ன விளங்குஞ் சுதையுரீஇ
மணிகண் டன்ன மாத்திரள் திண்காழ்ச்
செம்பியன் றன்ன செய்வுறு நெடுஞ்சுவர்
உருவப் பல்பூ ஒருகொடி வளைஇக்
கருவொடு பெயரிய காண்பி னல்லில்
தசநான்[1] கெய்திய பணைமருள் நோன்றாள்
இகல்மீக் கூறும் ஏந்தெழில் வரிநுதல
பொருதொழி நாக மொழியெயி றருகெறிந்து
சீருஞ் செம்மையும் ஒப்ப வல்லோன்
கூருளிக் குயின்ற ஈரிலை யிடையிடுபு
தூங்கியல் மகளிர் வீங்குமுலை கடுப்பப்
புடைதிரண் டிருந்த குடத்த விடைதிரண்டு
உள்ளி நோன்முதல் பொருத்தி அடியமைத்துப்
பேரள வெய்திய பெரும்பெயர்ப் பாண்டில்
மடைமாண் நுண்ணிழை பொலியத் தொடைமாண்டு
முத்துடைச் சாலேகம்[2] நாற்றிக் குத்துறுத்துப்
புலிப்பொறிக் கொண்ட பூங்கேழ்த் தட்டத்துத்
தகடுகண் புதையக் கொளீஇத் துகள்தீர்ந்து
ஊட்டுறு பன்மயிர் விரைஇ வயமான்
வேட்டம் பொறித்து வியன்கட் கானத்து
முல்லைப் பல்போ துறழப் பூநிரைத்து
மெல்லிதின் விரிந்த சேக்கை மேம்படத்
துணைபுணர் அன்னத் தூநிறத் தூவி
இணையணை மேம்படப் பாயணை யிட்டுக்
காடி கொண்ட கழுவுறு கலிங்கத்துத்
தோடமை தூமடி விரித்த சேக்கை
ஆரந் தாங்கிய அலர்முலை யாகத்துப்
பின்னமை நெடுவீழ் தாழத் துணைதுறந்து
நன்னுதல் உலறிய சின்மெல் லோதி
நெடுநீர் வார்குழை களைந்தெனக் குறுங்கண்
வாயுறை யழுத்திய வறிதுவீழ் காதிற்

1. வரி ௧௧௩. தசநான்கு - நாற்பது.
2. வரி ௧௨௫. சாலேகம் - பலகணி. இக்காலத்தில் 'சாளரம்' என வழங்கப்படுகிறது.

The long wall washed with lime like silver shines.
The strong and rounded pillars are as dark
As sapphire blue and shine[1] like burnished brass.
On it is wrought a vine with many blooms.
There is a forty years' old rounded bed
Constructed with smooth-chiselled tusks that once
Belonged to tuskers huge with mighty legs
Resembling drums and shapely foreheads grey,
Renowned in war, which were in battle killed.
This bed is decked with leaves that experts carved
With chisels sharp. This wide imposing bed
On strong legs stands made up of rounded knobs
Well-joined, resembling breasts[2] of pregnant dames.
Between, the spaces have the garlic shape.
Around the bed are pearls on fine threads strung
That look like lattice-work. To fill the space
Between, the frames are bound with coloured tapes
With tiger stripes, and many-coloured hair
Is spread on them. Above these, boards are set
Portraying scenes such as the hunt of a lion.
Again, above these *mullai* buds that grow
In forests wide and other blooms are strewn,
On this a mattress made of pure white down[3]
Of mated swan is placed, and pillows too.
Above all this a sheet washed white and starched
Is spread with gay flower petals o'er it strewn.
The lady parted from her lord now wears,
On the fair, round-breasted bosom on which hung
A pearl-strung necklace once, the marriage-tie alone.
Her locks uncombed lie on her forehead fair.
Her small-holed ears that bear the pendant marks
Hang slightly down as she has put away
Her long and shining ear-rings. On her wrists
That were adorned with bangles[4], she now wears
Two bracelets made of right-whorled chank, and twines
Around her hand a simple string. She wears
A red ring round her crimson finger shaped
Like the [5]fish's mouth. Her rounded hips that once
Were draped with lovely raiments are now clothed
With a faded garment made of shiny threads.

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1. *l.* 131. shine, i.e., walls shine. The word 'walls' has been omitted.

2. *l.* 141. breasts, i.e., swelled breasts.

3. *l.* 151. down—(bird's) under plumage.

4. *l.* 162. bangles, i.e., bangles made of gold.

5. *l.* 166. the fish's mouth. The fish is called **Vāḷai.**

பொலந்தொடி தின்ற மயிர்வார் முன்கை
வலம்புரி வளையொடு கடிகை நூல் யாத்து
வாளைப் பகுவாய் கடுப்ப வணக்குறுத்துச்
செவ்விரற் கொளீஇய செங்கேழ் விளக்கத்துப்
பூந்துகில் மரீஇய ஏந்துகோட் டல்குல்
அம்மா சூர்ந்த அவிர்நூற் கலிங்கமொடு
புனையா ஓவியம்[1] கடுப்பப் புனைவில்
தளிரேர் மேனித் தாய சுணங்கின்
அம்பணைத் தடைஇய மென்றோள் முகிழ்முலை
வம்புவிசித் தியாத்த வாங்குசாய் நுசுப்பின்
மெல்லியல் மகளிர் நல்லடி வருட
நரைவிரா வுற்ற நறுமென் கூந்தல்
செம்முகச் செவிலியர் கைம்மிகக் குழீஇக்
குறியவும் நெடியவும் உரைபல பயிற்றி
இன்னே வருகுவர் இன்துணை யோரென
உகத்தவை மொழியவும் ஒல்லாள் மிகக்கலுழ்ந்து
நுண்சேறு வழித்த நோனிலைத் திரள்கால்
ஊறா வறுமுலை[2] கொளீஇய காறிருத்திப்
புதுவ தியன்ற மெழுகுசெய் படமிசைத்
[3]திண்ணிலை மருப்பின் ஆடுதலை யாக
விண்ணூர்பு திரிதரும் வீங்குசெலல் மண்டிலத்து
முரண்மிகு சிறப்பிற் செல்வனொடு நிலைஇய
உரோகிணி நினைவனள் நோக்கி நெடிதுயிரா
மாயிதழ் ஏந்திய மலிந்துவீழ் அரிப்பனி
செவ்விரல் கடைக்கண் சேர்த்திச் சிலதெறியாப்
புலம்பொடு வதியு நலங்கிளர் அரிவைக்கு
இன்னா அரும்படர் தீர விறறந்து
இன்னே முடிகதில் அம்ம மின்னவிர்
ஓடையொடு பொலிந்த வினைநவில் யானை
நீள்திரள் தடக்கை நிலமிசைப் புரளக்
களிறுகளம் படுத்த பெருஞ்செய் யாடவர்
ஒளிறுவாள் விழுப்புண் காணிய புறம்போந்து
வடந்தைத் தண்வளி எறிதொறும் நுடங்கித்

1. வரி கசஎ. புனையா ஓவியம் போன்ற, பிரிவுத் துயரால் வருந்தும் அரசியின் நிலையைச் சொல்லோவியமாகப் புனைந்து காட்டிய (வரிகள்: கநகூ-கசசு) புலவரின் திறம் அறிந்து இன்புறத்தக்கது.

2. வரி கருஅ. ஊறாவறுமுலை என்றது குடத்திற்கு வெளிப்படை.

3. வரிகள் கசு0-க. புலவரின் சோதிட நூலறிவு இவண் புலப்படுவது காண்க. திண்ணிலை மருப்பின் ஆடு - மேடராசி. வீங்குசெலல் மண்டிலத்து முரண்மிகு சிறப்பிற் செல்வன் - திங்கள்.

She looks like a picture drawn without the paint.
Soft maids complexioned like the mango shoot,
Whose skins have patches wide of beauty spots,
Whose soft, round shoulders are like bamboo smooth,
Whose breasts that look like lotus buds are bound
With ribbons tight whose waists are round and slight,
Now chafe their mistress' feet. Attendants[1] too
Pink-faced, with iron-grey tresses, fine and soft,
Good words of comfort to their mistress speak,
And tell her things that are untrue and true
Consoling her. They give assurance firm
Her dear spouse will with speed return from war.
Strong round-shaped tent-poles that resemble much
Young milkless breasts,[2] and overlaid with paste[3]
Are to the bed-posts joined. And on the tent
O'erspread with wax is painted well the sky
With the radiant moon that differs from the sun
That moves among bright groups of stars,[4] such as
The strong-horned Ram. The wife notes Rohini
That constant is found always with the moon,
And envies much her bliss and deeply sighs.
She wipes away with finger red her tears
That gath'ring in her eyes drop from her lids.
Her maid prays: "Mother, grant him victory great,
And end the war, and thus remove the thoughts
That greatly pain the loving, lonely wife."
The king inspects outside the tent the wounds
Bright swords inflicted on heroic men
Who did the day before in fray cut down
The long trunks thick and huge of elephants
Well-trained in war and decked with frontlets bright.
The cold north wind impels the torch's flame
That stands supported on round shapely frames
To slant its trembling tongues much to the south.
A captain armed with a lance whose haft is strong,
Whose head is bound with blossoms of the neem,
Goes with the king, and points out one by one
The wounded men. Behind, a prancing steed
Equipped with little bells and bridles large,

1. *l*. 175. Attendants. 'Servant-maids' or 'nurses' is meant here.

2. *l*. 182. milkless breasts. The Tamil phrase 'ஊறா வறுமுலை' signifies figuratively the pots which are shaped like the female breasts. The tent-poles are carved so as to have the appearance of the pots.

3. *l*. 182. paste, i.e., wax.

4. *l*. 186. groups of stars, i.e., constellations.

தெற்கேர் பிறைஞ்சிய தலைய நற்பல
பாண்டில் விளக்கிற் பரூஉச்சுட ரழல
வேம்புதலை யாத்த நோன்காழ் எஃகமொடு
முன்னேன் முறைமுறை காட்டப் பின்னர்
மணிபுறத் திட்ட மாத்தாட் பிடியொடு
பருமங் களையாப் பாய்பரிக் கலிமா
இருஞ்சேற்றுத் தெருவின் எறிதுளி விதிர்ப்பப்
புடைவீழ் அந்துகில் இடவயின் தழீஇ
வாள்தோள் கோத்த வன்கட் காளை
சுவல்மிசை யமைத்த கையன் முகனமர்ந்து
நூல்கால் யாத்த மாலை வெண்குடை
தவ்வென் றசைஇத் தாதுளி மறைப்ப
நள்ளென் யாமத்தும் பள்ளி கொள்ளான்
சிலரொடு திரிதரும் வேந்தன்
பலரொடு முரணிய பாசறைத் தொழிலே.

And saddled, shakes the raindrops off that fall
In dark and muddy streets. The king's left hand
Holds up his costly robes. The other rests
On the shoulders of a youth of aspect stern.
He walks with a cheerful face, and over him
Is a white umbrella, decked with strings of pearl,
That shields him from the rain that noisily falls.
He walks about attended by a few
At dark midnight with no desire to rest.
The king does this when he is in the camp
At war with foemen numberless.

NOTES

1 *season.* Cold season: November and December.

6. *pasture grounds.* Unflooded higher grounds.

12. *Apply the heat.* A very vivid touch.

30-32. For appreciation see Introduction.

35. Note the change from the country to the city.

37. *sturdy men.* Bodyguards who are foreigners.

51. Rice and flowers. These are the ordinary offerings to the god.

52. There was no seclusion of women in those days.

56. *one leg now.* Note the vivid realistic touch.

59. *perfumes* are intended not so much for enjoyment, as for serving as disinfectants to prevent cold.

60. *black as gram.* There is a kind of black gram.

61-62. These lines show that people at this season do not care for enjoyments.

68. *artistic fans.* One sees such fans now in temples.

71. *upper storeys.* Cf. Seven-storeyed mansion in *M. Pattu* l. 113.

79. *dancing girls.* Dancing was a favourite pastime in those days.

82. *rubbing them, etc.* A very vivid touch.

87-83. In simple words, it is high noon.

89. *architects.* Those learned in *silpasastras*, probably Aryan.

90. *where the gods reside.* Before laying the foundation they find out the directions in which the gods reside in order to make them offerings.

96-97. *the name of a star.* The name of the star in Sanskrit is *uttaram.* This word in Tamil means beam.

97-99. *water-lilies—female elephants.* The carving of lotus flowers with elephants is found frequently in Hindu homes.

105. *sacred goddess.* A literal translation of another name of Lakshmi.

107. *yaks and short-legged swans.* The yak is a species of ox covered with a thick coat of silky hair, that of the lower parts almost hanging to the ground. Fans made of the tail of the animal are used in temples for fanning the idols.

118-132. A description of the purdah of the queen.

133-154. Rather a wearisome description of a bed. But it gives us an idea of a luxurious bed of those days.

134-137. *Tusks — battle fields.* Note the details introduced for poetical effect.

155. Here the *agam* element begins and goes on to line 194.

157. *marriage tie alone.* The *thali.* See Introduction: Social life.

163. *bracelet—chank.* Common women wore chank bracelets.

right whorled chank. A chank with right whorls is very rare, and so is considered very valuable.

170-176. See Introduction for comments on the Poet's description of female beauty.

187. *Ram.* According to the Aryan Zodiac *Meisam* or Ram is the first constellation.

Rohini. Rohini is the mother of Balarama. The first lunar asterism is named after her.

192. *Mother.* Kottravai, the Dravidian war-goddess.

195. The *puram* element is resumed.

195-218. Note the solicitude of the king for his wounded soldiers and war animals.

200-202. *torches' flames.—to slant.* A very vivid touch.

204. *flowers of the neem.* This shows that the king was a Pandyan. Otherwise there is no way of finding out who he was, although the Commentator says it is Nedunjeliyan. For further notes on the symbolic flowers worn by kings see Introduction to *M. Pattu:* Social life.

211. *youth.* Young warrior.

KURINCHIPATTU

KURINCHIPATTU

INTRODUCTION

NAME

Kurinchipattu means mountain song. The *kurinchi* is a tree found in the hilly region and is considered to be typical of it. Another name of this poem is *Perumkurinchi* (the large *kurinchi*), as distinguished from the short poems of this description.

THE SUBJECT MATTER

Kurinchipattu is purely a love poem. There is very little of the *puram* element ln it. The poem conforms to the principle laid down for the *agam* element of the *kurinchi* or hill region, viz., *punarthal*, or the union of the sexes. (See General Introduction to *Pattupattu: Agam* and *Puram*).

The following is the story. A mother sees her daughter pine away day by day, and is distressed, not knowing the cause. She consults soothsayers, and makes offerings to the gods for her daughter's cure. A girl friend of the maiden who knows the cause keeps it secret, because she is afraid of the consequences, but seeing the misery of the mother, speaks out. This girl gives the mother the following account:

The two were sent into the fields to watch the crops and drive away the birds and animals that ruined them. While they were doing their work and enjoying themselves, they unexpectedly came across a handsome youth who was no other than the chieftain of that region. It was a case of love at first sight. To make matters easy an elephant came charging them, and the girls ran to the protection of the young man, who wounded the animal and drove it away. The young man was at first courteous, and did not dare to touch the maiden, who behaved with the utmost modesty. But they were swept off their feet by intense passion, and the man embraced the maiden. They enjoyed themselves in the beautiful groves of the forest. The lover pledged his honour that he would marry her in due course in proper form when their parents gave their consent to their union. They were not without qualms about their illicit conduct. The lover visited the girl every night and wooed her in spite of the watch kept over her. On her part she was haunted by the fear of the dangers attending her lover who made nightly journeys through the forest infested with wild beasts.

SOCIAL LIFE

The poem is primarily a love story, and yet glimpses are not wanting of the life of the ancient Tamil people introduced incidentally.

The people of the hill region do not seem to have used much clothing, but covered themselves with garlands, flowers and leaves. However, clothes were not unknown, as may be seen from the comparison of the waters of the stream in which the girls bathed to white garments. Both men and women decked themselves with ornaments. The chieftain wore anklets on his legs.

As in other poems the love of ancient Tamils for flowers is shown by the many references to them in the poem.

Reference is made to the custom of women arranging their hair into five separate braids. It is interesting to note that, although this custom has now disappeared in the Tamil country, it is still prevalent in some parts of Burma.

We also note people using scents, sandal-paste and fragrant oils to make their persons agreeable.

The principal occupation in the hill region was naturally hunting, and the poem has a fine description of hunting dogs. We have also fine pictures of the cultivator guarding his crops from wild animals with his weapons, and girls being employed to drive away birds with slings, corn-cracks and drums.

The people indulged in "honey-sweet toddy." The peacocks too drank it, only they drank the self-made variety, mistaking it for water!

Dancing was a popular art, and there were dancing girls who played on the stage, performing difficult feats, such as rope-walking.

On festive occasions there was free feeding, as in these days, and delicacies were provided. At these feasts the host and hostess took delight in serving the guests, and ate what was left. This is an evidence of the virtue of hospitality being highly developed among ancient Tamils. The lover says to his love that one of the joys of married life is that they can eat together. (Is the more correct rendering "eat served" by the wife? For the husband and the wife eating together is not a Tamil custom. The idea of the wife eating after the whole household is served is probably due to the woman of the house (*illal*) regarding herself as the hostess, and all others as guests).

There is an interesting reference to the custom of swearing with water taken in the hand by the one who makes the oath.

Although these people were primitive, they seem to have developed a high ethical sense. The remark of the maiden that character once ruined cannot be set right shows the high ethical standard of the time. Although *kalavu* or courtship was in vogue in those days, yet the lovers feel disturbed about their elation, and are anxious to get married in the proper way. The chieftain is courteous in his ways, and does not touch the maiden till he is taken unawares by intense passion. The girls regard modesty as "dearer than life", and their first impulse is to run away from the strange young man. It is only the fear of danger that makes them seek his protection.

As this is a love poem, it would be well to know something of love, courtship and marriage among ancient Tamils. In *Tolkappiam* the third chapter of the section, *Poruladigaram* is *Kalaviyal* or chapter on Love.

Love and Marriage

Among Aryans there were eight kinds of marriage grouped under three divisions: consent, violence and purchase. But among Tamils only marriage by consent prevailed.

Love is treated in that chapter under two heads: *kalavu* and *karpu*, which may be rendered as pre-nuptial love and post-nuptial love. *Kalavu* is literally theft or fraud. But in the technical sense it is a mode of marriage by secret courtship. This was not at all considered to be an irregular union of the sexes. The prevailing mode of marriage was the one that resulted from mutual love developed during the days of courtship. *Karpu* is regular marriage after courtship, which was celebrated with the consent of the parents.

In this poem the lovers are represented as being in the company of each other, and the lover makes nightly visits. This does not, however, mean that they had physical connection. Ancient Tamils had very strict ideas about it. Even after regular marriage an interval of some days had to pass for it. Perhaps this is intended not to put undue emphasis on sexual relation in marriage. Although there is nothing reprehensible about courtship, yet the lovers are not easy in their conscience, and desire to make this union perfect by a *karpu* marriage. The lover promises;

We will in due form wed
When thy relations give thy hand to me
With public rites performed in proper form.

And the girl

feared wicked rumour in the town,
And thought their secret marriage ill-advised.

It should be noted that both the lovers desire the consent of the parents, and are not quite sure that it will be given.

The lovers fall in love at first sight. Such love is nowadays accounted for by certain physical and mental conditions. But ancient Tamils thought that it was due to connection in a previous birth. The maiden in the poem, being not sure of getting the consent of her parents, says :

Though not united now
We will united be in the world to come.

We may observe here that the present custom of arranging marriages of convenience of those for mercenary considerations is one of later growth among the Tamils. Although courtship is not allowed now, there are signs of its revival among educated people due to Western influence. But courtship is prevalent among the lower orders of society even now.

Religion

The presiding deity of the hill region was Muruga, the war-god, who fights Asuras with spear and drums. As noted before, this was a transition period when there was a mixture of Dravidian and Aryan gods. It is said that the people worshipped other gods also. Demons were dreaded by them. " Those wise men " and priests referred to in the poem were probably Aryan or Brahmin priests, and this shows that Aryan influence had begun to invade the Dravidian land. The statement of the love-lorn maiden that she would at least meet her lover "in the world to come" may point to the introduction of the Aryan idea of Transmigration. (See also Introduction to *Porunarattru-padai*). We may note here the mythical idea of the cobra possessing a gem (*nagaratnam*) which, it is said, it disgorges at night for the purpose of feeding.

LITERARY MERITS

Kurinchipattu is one of the finest of the Ten Idylls. The highest kind of poetry is the outcome of an overflow of the poet's emotion which he communicates to the reader. Judged by this standard, this poem has high excellence. Love at first sight, the glow of passion in the hearts of the lovers, the insistency with which the lover woos the maiden, the fear of the maiden for the safety of her lover and the impediment on the way of true love : are all told in words that stir the heart.

Pen-Pictures

The narration is wonderfully arresting and vivid. The following are some of the fine pen-pictures in which the poem

abounds: the maidens watching the millet fields, scaring away birds and enjoying themselves bathing in "tarns that look like molten crystals of the hills"; the peacock staggering drunk with self-formed toddy and the hunting dogs accompanying the chieftain coming furiously at the frightened girls. The chieftain is drawn with a wealth of detail. The finest piece of realism in the poem is the description of the sunset which can hardly be excelled and equals that splendid word-painting of the cold season in *Nedunalvadai*. The sun sinking behind the hills, the deer taking refuge under trees, the kine calling their calves, the bent-billed nightingale calling out its mate, the cobra disgorging its gem, herdsmen playing their rural tunes, priests performing their evening devotions, bright-bangled ladies engaged in their evening tasks, jungle men living on lofts lighting their fires, jungle beasts calling to their mates and the carolling of birds: all these bring before our mental eyes the picture of the sunset with great vividness.

Nature

There are a number of passages where the poet shows his appreciation of Nature's beauties. The splendid description of the sunset just referred to is an excellent illustration of this. The picture of the clouds that move majestically across the sky with a rolling thunderous noise drinking the ocean's waters and pouring down showers that are formed into streams, is another piece of nature painting. The dangers attending the nightly journey of the lover through the jungle is a further example of the poet's intimate acquaintance with Nature. His fondness for flowers is seen in the catalogue of 99 flowers of the hill region. We may say, however, that this list seems an intrusion, and somewhat detracts from the high poetic level of the poem.

Similes

This poem has the distinction of having a few highly elaborate similes. There are two double similes: similes within similes. The maiden who is taken aback when her lover embraces her without warning and trembles with confusion and passion is compared to the peacock that staggers having drunk toddy. And then the poet goes on to compare the peacock to a dancing girl staggering tired after a tight-rope dance. The other double simile is found where the chieftain who is said to drive away his hunting dogs with a twig is compared to an elephant driving away "amative bees" with branches broken from trees. These bees, again, are said to make a hum like the music produced by expert musicians playing on their lutes sweet day-tunes. In a third simile the poet, not content with bringing out the point that the clouds that fall as rain are as bright as the glint of Muruga's spear, goes on to elaborate the god's achievements.

Apart from these elaborate similes, we have a number of simpler ones : the eyes of the watchman's wife are deer-like ; streams are like shining white garments ; tarns look like molten crystal ; the anger of hunting dogs is like the fury of fierce warriors, and their teeth are like bamboo shoots ; the elephant's trumpeting is like the thunderclap heard in rainy months ; the girls stand trembling like the plantain tree on the edge of a foaming river ; the grounds of the chieftain's domain are like the playing stage covered with carpets ; the love-lorn maiden is like a trapped peacock ; and (this is the best of all) the hair of the maidens falling on their backs is "like sapphire set on gold."

There are no hyperboles properly speaking. The "sky-high lofts" and the clouds reducing the waters of the ocean, are only exaggerated language found in oriental speech.

PRINCIPLES OF TAMIL POETRY

The poem was composed, it is said, to teach an Aryan king Prahattan, the principles of Tamil poetry. In the paragraphs relating to marriage and love we have noticed how the poet conforms to the ideas of marriage and love mentioned by the great Grammarian. We may add the following enumeration of the elements of a love poem as laid down by him. There are seven elements of which six are found in this poem : speaking in contempt (எளித்தல்); praise (ஏத்தல்); expression of desire (வேட்கை உரைத்தல்); explaining reasons (ஏதீடு); shifting responsibility (தலைப்பாடு) and speaking the truth (உண்மை செப்பல்). That the poem contains these elements is pointed out in the Notes.

The signs of love in a girl are thus described in the eighth stanza of *Kalaviyal* in *Tholkappiam*, and may be rendered thus : love concentrated upon the chosen lover ; pining ; being emaciated ; desire for the fruition of love : losing coyness : thinking only of the lover ; forgetting of duties ; fainting and unconsciousness. Most of these conditions are present in the heroine of this poem.

One more point that conforms to the rule laid down by the Grammarian is called *aratthodunittral* (அறத்தொடு நிற்றல்) which means doing one's duty. Here the lady's maid does her duty in revealing the secret of her companion to the mother to save her from distress.

THE AUTHOR

The author is Kapilar, a Bramin by caste, and a native of Tiruvadavur in the Pandyan kingdom. The legend that he was the brother of Tiruvalluvar and Auvvaiyar is not now believed.

He was highly popular with the poets of the time. Nakkirar the author of *Nedunalvadai*, said of him: "Eloquent and famous Kapilar whose verses are full of deep meaning." He was, it is said, a member of the Tamil Sangam and was one of those that eulogised Tiruvalluvar's *Kural* when it was brought before the Sangham. The Aryan king, for whose benefit this poem was written, is said to have become a lover of Tamil poetry and himself produced a poem which is included in the anthology known as *Kurunthogai*. He was a favourite poet of the Pandyan king, and at first lived in Madura. Later, he migrated to the capitals of smaller kings, notable among whom was Pari. He was so attached to this king that he helped him, and, when he was defeated and killed, took charge of his daughters for whom he found husbands. He also lived in the court of the Chera king, Athan, the son-in-law of that great monarch, Karikala Cholan.

Kapilar is the author of many high-class poetical works besides this poem. He wrote a number of poems contained in the anthologies: *Ahananuru*, *Purananuru*, *Kurunthogai*, *Nattrinai*, *Patittrupattu*, *Pathinenkilkanakku*, if we believe that they were all written by one and the same Kapilar. He seems to have been a great flatterer of kings, and composed eulogistic verses about them. He was *par excellence* the poet of the hill region. Judged by modern standards, he was veritably a king among Tamil poets.

DATE OF COMPOSITION

As in the case of the other poems, all we can say with confidence is that this Idyll was composed in the Sangham period. (See also the General Introduction and Introductions to the other Idylls for further information on this subject.)

LANGUAGE

There are 261 lines in the poem, containing 1,440 words of which 22 are not Tamil words. Nineteen are of Sanskrit origin, four are common to Tamil and Sanskrit, and three are provincial words.

VERSIFICATION

Like *Mullaipattu* this poem is written in *asiriappa* metre peculiar to *agaval* verse. (For further notes on this metre see General Introduction to *Pattupattu* and Introduction to *Mullaipattu*.)

குறிஞ்சிப்பாட்டு

கபிலர் ஆரியவரசன் பிரகத்தனைத்
தமிழறிவித்தற்குப் பாடியது

குறிஞ்சிப்பாட்டு

அன்னாய் வாழிவேண் டன்னை ஒண்ணுதல்
ஒலிமென் கூந்தல்என் தோழி மேனி
விறல்இழை நெகிழ்த்த வீவருங் கடுநோய்
அகலுள் ஆங்கண் அறியுநர் வினாயும்
பரவியுந் தொழுதும் விரவுமலர் தூயும்
வேறுபல் லுருவிற் கடவுட் பேணி
நறையும் விரையும் ஓச்சியும் அலவுற்று
எய்யா மையலை நீயும் வருந்துதி
[1]நற்கவின் தொலையவும் நறுந்தோ ணெகிழவும்
புட்பிறர் அறியவும் புலம்புவந் தலைப்பவும்
உட்கரந் துறையும் உய்யா அரும்படர்
செப்பல் வன்மையிற் செறித்தியான் கடவலின்
முத்தினும் மணியினும் பொன்னினும் அத்துணை
நேர்வருங் குரைய கலங்கெடிற் புணரும்
சால்பும் வியப்பும் இயல்புங் குன்றின்
மாசறக் கழீஇ வயங்குபுகழ் நிறுத்தல்
ஆசறு காட்சி ஐயர்க்கும் அந்நிலை
எளிய என்னார் தொன்மருங் கறிஞர்
மாதரும் மடனும் ஓராங்குத் தணப்ப
நெடுந்தேர் எந்தை அருங்கடி நீவி
இருவேம் ஆய்ந்த மன்றல் இதுவென
நாமறி வுறலிற் பழியும் உண்டோ
ஆற்றின் வாரார் ஆயினும் ஆற்ற
ஏனை உலகத்தும் இயைவதால் நமக்கென
மானமர் நோக்கங் கலங்கிக் கையற்று
ஆனாச் சிறுமையள் இவளுந் தேம்பும்
இகன்மீக் கடவு மிருபெரு வேந்தர்
வினையிடை நின்ற சான்றோர் போல
இருபே ரச்சமோ டியானும் ஆற்றலேன்
கொடுப்பினன் குடைமையுங் குடிநிரல் உடைமையும்
வண்ணமுந் துணையும் பொரீஇ எண்ணாது
எமியேந் துணிந்த ஏமஞ்சால் அருவினை
நிகழ்ந்த வண்ணம் நீநனி உணரச்
செப்ப லான்றிசிற் சினவா தீமோ

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1. வரிகள் க - கஉ. இவற்றுள் காணும் மோனை யின்பத்தை நுகர்க.

KURINCHIPATTU

Hail, mother! Be thou pleased to hear my words.
My maiden friend who has a bright forehead,
Whose hair is soft and rich, and whose fair skin
Is matchless, now is stricken with disease
Incurable, that makes her jewels slip
From her. Soothsayers thou didst then consult
That understand these things in large town.
Thou hast adored the gods of various forms,
And worshipped them by strewing blossoms fair,
And offerings of perfumes and incense made.
Thou didst with pain grieve knowing not the cause,
And see her beauty fade, her shoulders fair
Grow thin. All people see her bracelets slip.
She suffers from her loneliness. Her grief
Deep-seated makes her life quite hard to bear
I kept this close not knowing what to say[1].
When pressed to state the cause she says:
"Those jewels made of pearls and gems and gold
May ruined be, but yet can be set right.
But if once noble worth and virtue fail,
E'en holy men endowed with wisdom great
Could not restore them to their pristine state.
This truth is known to those in old lore versed.
My parents' love for me was in accord
Quite with my modesty. Yet I ignored
The safeguard of my father wise who rides
In a chariot tall. If we announce the fact
To them that we ourselves arranged this match
Should we be blamed? Though not united now,
We will united be in the world to come."
My cheerless, grieving friend who pined away
And lost her deer-like look and zeal thus spoke.
Like those wise men who try to reconcile
Two great contending kings I was oppressed
With two great fears. We bravely took this step
For our own good, and took advice from none
Regardless of the benefits that flow
From wedlock, harmony amongst our kin,
Property, and help our kindred give.

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1. *l.* 16. According to the original this should read like this: "By exercising my eloquence I compelled her to make out her mind."

நெற்கொள் நெடுவெதிர்க் கணந்த யானை
முத்தார் மருப்பின் இறங்குகை கடுப்பத்
துய்த்தலை வாங்கிய[1] புனிறுதீர் பெருங்குரல்[2]
நற்கோட் சிறுதினைப் படுபுள் ஓப்பி
எற்பட வருதியர் என நீ விடுத்தலிற்
கலிகெழு மரமிசைச் சேணோன் இழைத்த
புலியஞ் சிதணம்[3] ஏறி அவண
சாரற் சூரல் தகைபெற வலந்த
[4]தழலுந் தட்டையுங் குளிரும் பிறவும்
கிளிகடி மரபின ஊழூழ் வாங்கி
உரவுக்கதிர் தெறூஉம் உருப்பவிர் அமயத்து
விசும்பாடு பறவை வீழ்பதிப் படர
நிறையிரும் பௌவங் குறைபட முகந்துகொண்டு
அகலிரு வானத்து வீசுவளி கலாவலின்
முரசதிர்ந் தன்ன இன்குரல் ஏற்றொடு
நிரைசெலல் நிவப்பிற் கொண்மூ மயங்கி
இன்னிசை முரசிற் சுடர்பூட் சேஎய்
ஒன்னார்க் கேந்திய இலங்கிலை எஃகின்
மின்மயங் கருவிய கன்மிசைப் பொழிந்தென
அண்ணல் நெடுங்கோட் டிழிதரு தெண்ணீர்
அவிர்துகில் புரையும் அவ்வெள் ளருவித்
தவிர்வில் வேட்கையேந் தண்டா தாடிப்
பளிங்குசொரி வன்ன பாய்சுனை குடைவுழி
நளிபடு சிலம்பிற் பாயம் பாடிப்
பொன்னெறி மணியிற் சிறுபுறந் தாழ்ந்தவெம்
பின்னிருங் கூந்தல் பிழிவனந் துவரி
உள்ளகஞ் சிவந்த கண்ணேம் வள்ளிதழ்
ஒண்செங் காந்தள் ஆம்பல் அனிச்சம்
தண்கயக் குவளை குறிஞ்சி வெட்சி
செங்கொடு வேரி தேமா மணிச்சிகை
உரிதுநா றவிழ்தொத் துந்தூழ் கூவிளம்
எரிபுரை எறுழம் சுள்ளி கூவிரம்
வடவனம் வாகை வான்பூங் குடசம்
எருவை செருவிளை மணிப்பூங் கருவிளை
பயினி வானி பல்லிணர்க் குரவம்

1, 2. வரி. ௩௭. வாங்கிய - வளைந்த. பெருங்குரல் - பெரிய கதிர்.

3. வரி. ௪௧. புலி அஞ்சு இதணம் எனப் பிரிக்க. புலி அஞ்சுதற்குக் காரணமான பரண்.

4. வரி. ௪௩. தழல், தட்டை, குளிர் என்பன கிளிகடி கருவிகள். பிற என்றது கவண் முதலிய பிற கருவிகளை.

As thou didst us permit to go and ask
That we return before the end of day,
We went and drove away the parrots gay
That feed on millet plants whose soft, large ears
Just coming out fresh from their sheathes droop down,
Resembling trunks which elephants support
On pearl-filled tusks when tired of vain attempts
To raise their heads to reach the rich rice sheaves
That on a lofty bamboo pole are hung.
We climbed a loft that is the tiger's dread
Erected by the hunter on the top
Of noisy tree. We parrots scared away,
And made sky-roaming birds fly to their nests
With corn-cracks made of hill-side canes with skill,
And slings, and drums and other instruments
Employed in turn. When the sun diffused its rays
And caused great heat, the clouds that are on high
That in procession move with a rolling noise
Of thunder sweet like the soft drum's beat, and drink
The lessened[1] waters of the ocean dark,
And swelling shine like Muruga's leaf-shaped spear
Against Asuras used in fights with drums
That sweetly sound and weapons bright—these clouds
Are stirred by winds that sweep the dark, wide sky.
They then pour down their showers upon the hills,
And sparkling streams are formed with waters clear
That leap from hills belonging to the chief.
These waters look like shining garments white.
We sported ceaseless in the streams with zest
And plunged ourselves within extensive tarns
That look like molten crystals of the hills.
We played and chanted songs to our heart's content.
We rinsed the water from our braided locks
And let them dry as they upon our backs
Shone bright like sapphire that is set on gold,
Our eyes all red...................................[2]

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1. *l.* 59. The dark ocean which is full of water is lessoned by the drinking of the clouds.

2. *l.* 75. (Here follows a list of 99 kinds of flowers, for the Tamil names of which see Appendix. Their transliteration is given below :—

Kāntaḷ, Ambal, Aniccam, Kuvaḷai,
Kuṛiñci, Veṭchi, Seṅgoḍuvēry,
Tēma, Maṇiccikai, Undūḷ,
Kūviḷam, Eṛuḷam, Cuḷḷi,
Kūviram, Vaḍavanam, Vāgai,

பசும்பிடி வகுளம் பல்லிணர்க் காயா
விரிமலர் ஆவிரை வேரல் சூரல்
குரீஇப் பூளை குறுநறுங் கண்ணி
குருகிலை மருதம் விரிபூங் கோங்கம்
போங்கந் திலகந் தேங்கமழ் பாதிரி
செருந்தி அதிரல் பெருந்தண் சண்பகம்
கரந்தை குளவி கடிகமழ் கலிமாத்
தில்லை பாலை கல்லிவர் முல்லை
குல்லை பிடவஞ் சிறுமா ரோடம்
வாழை வள்ளி நீணறு நெய்தல்
தாழை தளவம் முட்டாட் டாமரை
ஞாழல் மௌவல் நறுந்தண் கொகுடி
சேடல் செம்மல் சிறுசெங் குரலி
கோடல் கைதை கொங்குமுதிர் நறுவழை
காஞ்சி மணிக்குலைக் கட்கமழ் நெய்தல்
பாங்கர் மராஅம் பல்பூந் தணக்கம்
ஈங்கை இலவம் தூங்கிணர்க் கொன்றை
அடும்பமர் ஆத்தி நெடுங்கொடி அவரை
பகன்றை பலாசம் பல்பூம் பிண்டி
வஞ்சி பித்திகம் சிந்து வாரம்
தும்பை துழாஅய் சுடர்ப்பூந் தோன்றி
நந்தி நறவம் நறும்புன் னாகம்
பாரம் பீரம் பைங்குருக் கத்தி
ஆரம் காழ்வை கடியிரும் புன்னை
நரந்தம் நாகம் நள்ளிருள் நாறி
மாயிருங் குருந்தும் வேங்கையும் பிறவும்
அரக்குவிரித் தன்ன பரேரம் புழகுடன்
மாலங் குடைய மலிவன மறுகி
வான்கண் கழீஇய அகலறைக் குவைஇப்
புள்ளார் இயத்த விலங்குமலைச் சிலம்பின்
வள்ளுயிர்த் தெள்விளி இடையிடைப் பயிற்றிக்
கிள்ளை ஒப்பியும் கிளையிதழ் பறியாப்
பைவிரி அல்குற் கொய்தழை தைஇப்
பல்வே றுருவின் வனப்பமை கோதையெம்
மெல்லிரு முச்சிக் கவின்பெறக் கட்டி
எரியவிர் உருவின் அங்குழைச் செயலைத்
தாதுபடு தண்ணிழல் இருந்தன மாக
எண்ணெய் நீவிய சுரிவளர் நறுங்காழ்த்
தண்ணறுந் தகரங் கமழ மண்ணி
ஈரம் புலர விரலுளர்ப் பவிழாக்

These blooms with pleasure culled in various fields
We piled upon high rain-washed rocks. On slopes
Of neighbouring hills that are alive with birds
Whose notes are sweet, we shouted out loud words
At intervals to frighten parrots off.
[1]We girdles wove of flowers culled there, and graced
Our soft dark crowns with many-hued fair snoods.
We laid ourselves beneath *asoka* trees
Below whose cooling shades fall filaments[2]
Whose shoots are pretty-hued like flaming fire.
A youth appeared whose well-oiled curly hair
That shone like gem was smeared with unguents sweet.
He with his fingers stirred his plaited hair
To make it dry. His locks were scented well
With hard, dark *akhil* smoke; his hair was filled

Kuḍasam, Eruvai, Seruviḷai,
Karuviḷai, Payini, Vāṇi,
Kuravam, Pasumpidi, Vakuḷam,
Kāya, Avirai, Vēral, Sūral,
Kuriippūḷai, Kuṟunaṟuṅkaṇṇi, Kurukilai,
Marudam, Kōṅkam, Pōṅkam, Tilakam,
Pāḍiri, Serunḍi, Adiral, Saṇpakam,
Karanthai, Kuḷavi, Mā, Tillai,
Pālai, Mullai, Kullai, Piḍavam,
Siṟumārōdam, Vāḻai, Vaḷḷi, Neital,
Tāḻai, Taḷavam. Tāmarai, Gñaḻal,
Mouval, Kokuḍi, Sēḍal,
Semmal, Siṟuseṅkurali, Kōdal,
Kaithai, Vaḻai, Kanchi,
Kamal Neitaḻ, Pūṅkar, Marāam,
Taṇakkam, Iṅkai, Ilavam,
Konṟai, Aḍumpu, Atti, Avarai,
Pakandṟai, Palāsam, Piṇḍi, Vañji
Pittikam, Sinduvāram, Tumbai, Tuḻāi, Tōnḍṟi
Nanḍi, Naṟavam, Naṟumpuṉnākam, Pāram, Pīram,
Kurukkatti, Aram, Kāḻvai,
Punnai, Narandam, Nākam, Naḷḷiruḷnāṟi
Kurundam, Vēṅkai, Puḻaku.

1. *l.* 81. This line should read like this: "We wore garments strung of leaves culled there around our girdles and graced."

2. *l.* 84. fall filaments, ie., fall pollens from filements.

காழகில் அம்புகை கொளீஇ யாழிசை
அணிமிகு வரிமிஞி றார்ப்பத் தேங்கலந்து
[1]மணிநிறங் கொண்ட மாயிருங் குஞ்சியின்
மலையவும் நிலத்தவும் சினையவும் சுனையவும்
வண்ணவண் ணத்த மலராய்ந்து விரைஇய
தண்ணறுந் தொடையல் வெண்போழ்க் கண்ணி
நலம்பெறு சென்னி நாமுற[2] மிலைச்சிப்
பைங்காற் பித்திகத் தாயிதழ் அலரி
அந்தொடை ஒருகாழ்[3] வளைஇச் செந்தீ
ஒண்பூம் பிண்டி ஒருகாது செரீஇ
அந்தளிர்க் குவவுமொய்ம் பலைப்பச் சாந்தருந்தி
மைந்திறை கொண்ட மலர்ந்தேந் தகலத்துத்
தொன்றுபடு நறுந்தார் பூணொடு பொலியச்
செம்பொறிக் கேற்ற[4] வீங்கிறைத் தடக்கையின்
வண்ண வரிவில் லேந்தி அம்புதெரிந்து
நுண்வினைக் கச்சைத் தயக்கறக் கட்டி
இயலணிப் பொலிந்த ஈகை வான்கழல்
துயல்வருந் தோறும் திருந்தடிக் கலாவ
முனைபாழ் படுக்கும் துன்னருந் துப்பிற்
பகைபுறங் கண்ட பல்வேல் இளைஞரின்
உரவுச்சினஞ் செருக்கித் துன்னுதொறும் வெகுளும்
முளைவாள் எயிற்ற வள்ளுகிர் ஞமலி
திளையாக் கண்ண வளைகுபு நெரிதர
நடுங்குவனம் எழுந்து நல்லடி தளர்ந்தியாம்
இடும்பைகூர் மனத்தேம் மருண்டுபுலம் படர
மாறுபொரு தோட்டிய புகல்வின் வேறுபுலத்து
ஆகாண் விடையின் அணிபெற வந்தெம்
அலமரல் ஆயிடை வெரூஉதல் அஞ்சி
மெல்லிய இனிய மேவரக் கிளந்தெம்
ஐம்பால்[5] ஆய்கவின் ஏத்தி ஒண்டொடி
அசைமென் சாயல் அவ்வாங் குந்தி[6]
மடமதர் மழைக்கண் இளையீர் இறந்த

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1. வரிகள் கசஉ - கஉக. வேல் தாங்கிய வீரர்களைக் கபிலர் நம் கண்முன் கொண்டுவந்து நிறுத்தும் பான்மையை உணர்க.

2. வரி. ககசு. நாமுற=நாம்+உற—அச்சம் உண்டாகும்படி.

3. வரி. ககஅ. காழ்—மாலை.

4. வரி. கஉங. செம்பொறிக்கு ஏற்ற—சிறந்த இலக்கணத்திற் கேற்ற அடையாளம் பொருந்திய.

5. வரி. கஙக. ஐம்பால்-ஐந்து வகையாய் முடிக்கப்படும் கூந்தல்

6. வரி. கச0. அவ்வாங்கு உந்தி - அழகிய வளைந்த கொப்பூழ்.

With odours that delight the strip-ed bees[1]
Whose hum, is like the music of the lute.
The youth's imposing, noble head was decked
With cool and fragrant wreaths of blossoms made
Of many colours culled from hill and vale,
From trees, from hilly tanks, and from screw-pines.
He wore around his body pretty wreaths
Of lovely flowers of soft-stalked *pitchi* made,
And stuck upon his ear the pretty buds
Of the *asoka* tree with blooms as red as fire.
These waving fall upon his shoulders broad.
His strong high breast well-rubbed with sandal-paste
And smeared red bears, his wonted gauds,[2]
Sweet-smelling garlands that conspicuous hang.
His stout hands hold a painted well-strung bow
And arrows chosen well. He wears a belt,
A work of art, securely round his waist.
And when he moved, his golden anklets bright
Upon his faultless legs made a tinkling sound.
Like youthful heroes armed with many spears
That make their foemen turn their backs and run
And havoc play in battle, strong and fierce[3]
His big-clawed hounds, whose teeth shine bright
Like bamboo shoots, were filled with anger wild
Whenever people came across their paths.
As they encirlcing us with staring eyes
Advanced, we trembled, and our feet did sway,
With great confusion and distress of mind.
And so we tried to flee to another place.
He looked imposing like a victorious bull
That drives away its rivals when it sees
A strange cow. That he might not frighten us
He quietly spoke sweet, gentle words of cheer.
He spoke to us of women doing up
Their tresses in five separate braided knots.
He praised the way our hair was plaited well,
And said, "O maids endowed with beauty soft,
With cool, chaste eyes and navel finely curved,

1. *l* 91. Striped bees. The Tamil phrase. அணிமிகு வரி ஞிமிறு means 'bees that have tunes that excel in beauty.' வரி means tune; but the translator has given it here another meaning 'stripe.'

2. *l*. 103. wonted gauds etc. The Tamil text reads thus: "the wonted sweet-smelling garlands hang conspicuously along with his gauds."

3. *l*. 112. Strong and fierce. This epithet qualifies the 'youthful heroes' referred to in line 110.

கெடுதியும் உடையேன் என்றனன் அதனெதிர்
சொல்லேம் ஆதலின் அல்லாந்து கலங்கிக்
கெடுதியும் விடீஇர் ஆயின் எம்மொடு
சொல்லலும் பழியோ மெல்லிய லீரென
நைவளம் பழுநிய பாலை வல்லோன்
கைகவர் நரம்பின் இம்மென இமிரும்
மாதர் வண்டொடு சுரும்புநயந் திறுத்த
தாதவிழ் அலரித் தாசினை பிளந்து
தாறடு களிற்றின் வீறுபெற ஓச்சிக்
கல்லென் சுற்றக் கடுங்குரல் அவித்தெம்
சொல்லற் பாணி[1] நின்றனன் ஆக
இருவி[2] வேய்ந்த குறுங்காற் குரம்பைப்
பிணையேர் நோக்கின் மனையோள் மடுப்பத்
தேம்பிழி தேறல் மாந்தி மகிழ்சிறந்து
சேம மடிந்த பொழுதின் வாய்மடுத்து
இரும்புன நிழத்தலிற் சிறுமை நோனாது
அரவுறழ் அஞ்சிலை கொளீஇ நோய்மிக்கு
உரவுச்சின முன்பால் உடற்சினஞ் செருக்கிக்
கணைவிடு புடையூக் கானங் கல்லென
மடிவிடு வீளையர்[3] வெடிபடுத் தெதிரக்
கார்ப்பெயல் உருமிற் பிளிறிச் சீர்த்தக
இரும்பிணர்த் தடக்கை இருநிலஞ் சேர்த்திச்
சினந்திகழ் கடாஅஞ் செருக்கிமரங் கொல்பு
மையல் வேழம் மடங்கலின் எதிர்தர
உய்விடம் அறியேம் ஆகி ஒய்யெனத்
திருந்துகோல் எல்வளை தெழிப்ப நாணுமறந்து
விதுப்புறு மனத்தேம் விரைந்தவற் பொருந்திச்
சூருறு மஞ்ஞையின் நடுங்க வார்கோல்
உடுவுறும் பகழி வாங்கிக் கடுவிசை
அண்ணல் யானை அணிமுகத் தழுத்தலிற்
புண்ணுமிழ் குருதி முகம்பாய்ந் திழிதரப்
புள்ளி வரிநுதல் சிதைய நில்லாது
அயர்ந்துபுறங் கொடுத்த பின்னர் நெடுவேள்[4]
அணங்குறு மகளிர் ஆடுகளங் கடுப்பத்
திணிநிலைக் கடம்பின் திரளரை வளைஇய
துணையறை மாலையிற் கைபிணி விடேஎம்

1. வரி. கருஉ. பாணி - காலம்.
2. வரி. கருங. இருவி - தினையரிந்ததாள்.
3. வரி. கசுக. வீளை - சீழ்க்கை.
4. வரி. கஎச. நெடுவேள் - முருகக் கடவுள்.

O tender ones, I just have lost my game.'
As we made no response, he said distressed,
"If ye care not to help me in my search,
Can ye not speak at least a word to me?"
As a ruttish tusker wild unchecked by goad
Breaks branches down, he tore a flow'ring twig,
In which amative bees that wish to mate
Make hum resembling much the music made
By experts playing sweet day-tunes on lutes,
And silences[1] the harsh bark of his hounds.
He waited then for our reply.
When the tiller is with honied toddy drunk
Served by his wife who has soft, deer-like eyes
In a thatch-ed cottage that's by short posts propped
And quite neglects[2] the guarding of his crops,
The fields are eaten up by elephants.
Unable this to bear and much distressed,
He strings his bow that looks as shapely as
The cobra's spread-out hood.[3] With anger filled
That shakes his frame, he drives away the beasts
By shooting arrows, striking scaring rods,
By whistling, lips pursed up, and shouting loud,
So that the noise is heard throughout the woods.
Such a beast in ruttish state that shivered trees
And made a roaring noise like thunder-clap
Heard in the rainy months came towards us.
Its coarse trunk, dark, huge and proportioned well
Thrown on the ground. Excited as we were,
We knew not how to save our lives and ran,
Forgetting modest ways that dearer are
Than life itself, to his protection sure,
Our well-made bangles making a tinkling sound.
Like peacocks quite possessed we shook. He shot
His long notched arrows at the shapely face
And hurt the beast's striped, spotted forehead fair.
Then from the wounds blood flowed free on its face.
The beast retreated dazed. We linked our hands
Together quite secure as dancers do
In lists when under Muruga's spell; or looked
Like garlands twining round the *kadamba*
Whose trunk is thick and strong. We trembling stood

1. *l.* 138. Silences, i.e., he silences.

2. *l.* 143. neglects. He neglects his profession because of the torpor brought out by toddy.

3. *l.* 147. The cobra's spread-out hood. The original compares the bow with the cobra (and not its hood) both for its form and its killing nature.

நுரையுடைக் கலுழி பாய்தலின் உரவுத்திரை
அடுங்கரை வாழையின் நடுங்கப் பெருந்தகை
அஞ்சி லோதி அசையல் யாவதும்
அஞ்சல் ஓம்பு நின் அணிநலம் நுகர்கென
மாசறு சுடர்நுதல் நீவி நீடுநினைந்து
என்முகம் நோக்கி நக்கனன் அந்நிலை
நாணும் உட்கும்[1] நண்ணுவழி அடைதர
ஒய்யெனப் பிரியவும் விடாஅன் கவைஇ
ஆகம் அடைய முயங்கலின் அவ்வழிப்
பழுமிள குக்க பாறை நெடுஞ்சுனை
முழுமுதற் கொக்கின்[2] தீங்கனி உதிர்ந்தெனப்
புள்ளெறி பிரசமொ டீண்டிப் பலவின்
நெகிழ்ந்துகு நறும்பழம் விளைந்த தேறல்
நீர்செத் தயின்ற[3] தோகை வியலூர்ச்
சாறுகொள் ஆங்கண் விழவுக்களம் நந்தி[4]
அரிக்கூட் டின்னியங் கறங்க ஆடுமகள்
கயிறூர் பாணியில்[5] தளருஞ் சாரல்
வரையர மகளிரிற் சாஅய் விழைதக
விண்பொருஞ் சென்னிக் கிளைஇய காந்தள்
தண்கமழ் அலரி தாஅய் நன்பல
வம்புவிரி களத்திற் கவின்பெறப் பொலிந்த
குன்றுகெழு நாடனெம் விழைதரு பெருவிறல்
உள்ளத் தன்மை உள்ளினன் கொண்டு
சாறயர்ந் தன்ன மிடாஅச் சொன்றி[6]
வருநர்க்கு வரையா வளநகர் பொற்ப
மலரத் திறந்த வாயில் பலருணப்
பைந்நிணம் ஒழுகிய நெய்ம்மலி அடிசில்
வசையில் வான்றிணைப் புரையோர் கடும்பொடு
விருந்துண் டெஞ்சிய மிச்சில் பெருந்தகை
நின்னோ டுண்டலும் புரைவ தென்றாங்கு

1. வரி. கஅச. உட்கும் - அச்சமும்.

2. வரி. கஅஅ. முழுமுதற் கொக்கின் - பெரிய அடியினையுடைய மாமரத்தினது. கொக்கு, மாமரத்திற்கு ஒரு பெயர்.

3. வரி. ககக. நீர் செத்து அயின்ற - நீர் என்று கருதிப் பருகிய. செத்து என்ற சொல்லுக்குரிய இப்பொருள் வழக்கிறந்தது.

4. வரி. ககஉ. நந்தி - மிகுதியாக. நந்துதல் என்பதற்குக் குறைதல் என்று இப் பொருளுக்கு எதிரிடையான பொருளுமுண்டு.

5. வரி. ககச. கயிறூர் பாணியில் - கயிற்றிலே ஏறி ஆடுகின்ற தானத்தில்.

6. உ0க. மிடாஅச் சொன்றி—மிடாவின்கணுள்ள சோறு.

Like plaintain trees that stand on river's edge
That foaming runs with currents swift and strong,
The great chief seeing this addressed us thus :
"O pretty maid with tresses fair, move not
From where now thou dost stand. I much desire
To feed upon thy beauty. Fear thou not
That I will ever give thee up." He stroked
His bright and faultless face[1]. He looked at me
And smiled as though he said this love would last.
He stood still there not daring her to touch[2].
She prompted by her modesty and fear
Attempted flight, but he prevented this,
And where he stood he clasped her to his breast.
She then looked like the peacock that is drunk
With toddy[3] free from bees, mistaking it
For water, that distils from fruits that fall
From thick stemmed mango trees and from jak fruits
That taste as sweet as honey, and collects
On rocks where pepper ripe lies scattered wide,
And staggers on the hill like a dancing girl
Who feels much tired performing a tight-rope dance
The music rendered by a tuneful band
On a festive stage built in a hamlet large
Well-known for celebrating festivals.
He is the noble lord of mountains high
On whose sky-reaching tops the *kanthal* shrub
Sheds cool and fragrant blooms which lie below
Bestrewn, on which the mountain nymphs[4] disport.
These grounds resemble much a playing stage
O'erspread with multi-coloured carpets fine.
The chief divined the maiden's inmost thoughts,
And won her love. To make her understand
The bliss of wedded life the chieftain said :
"As in a wealthy house they open wide
The doors that many might there feed on rice
Well-cooked in vessels large and served to all,
Then thou wilt entertain and serve the rice
Prepared with ghee and sacred blood of rams
Pure high-born chiefs will feast with all their kin,
And I too will consider it a boon

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1. *ll.* 176-177. He stroked his bright and faultless face. This should read thus: "He gently touched her (not his) bright and faultless forehead (in order to wipe away her sweat).

2. *l.* 179. not daring her to touch. This should mean as "not willing to leave her from his grip."

3. *l.* 184. toddy, i. e., juice.

4. *l.* 197. Mountain nymphs, i.e., celestial nymphs.

[1]அறம்புணை யாகத் தேற்றிப் பிறங்குமலை
மீமிசைக் கடவுள் வாழ்த்திக் கைதொழுது
ஏமுறு வஞ்சினம் வாய்மையிற் றேற்றி
அந்தீந் தெண்ணீர் குடித்தலின் நெஞ்சமர்ந்து
அருவிடர் அமைந்த களிறுதரு புணர்ச்சி
வானுரி உறையுள் வயங்கியோர் அவாவும்
பூமலி சோலை அப்பகல் கழிப்பி
எல்லை செல்ல ஏழ்ஊர்பு இறைஞ்சிப்
பல்கதிர் மண்டிலம் கல்சேர்பு மறைய
மான்கண மரமுதல் தெவிட்ட ஆன்கணம்
கன்றுபயிர் குரல மன்றுநிறை புகுதர
ஏங்குவயிர் இசைய கொடுவாய் அன்றில்
ஓங்கிரும் பெண்ணை அகமடல் அகவப்
பாம்புமணி உமிழப் பல்வயிற் கோவலர்
ஆம்பலந் தீங்குழல் தெள்விளி பயிற்ற
ஆம்பல் ஆயிதழ்க் கூம்புவிட வளமனைப்
பூந்தொடி மகளிர் சுடர்தலைக் கொளுவி
அந்தி அந்தணர் அயரக் கானவர்
விண்தோய் பணவை மிசைஞெகிழி பொத்த
வான மாமலை வாய்சூழ்பு கறுப்பக் கானம்
கல்லென் றிரட்டப் புள்ளினம் ஒலிப்பச்
சினைஇய வேந்தன் செல்சமம் கடுப்பத்
துனைஇய மாலை துன்னுதல் காணூஉ
நேரிறை முன்கை பற்றி நுமர்தர
நாடறி நன்மணம் அயர்கம் சின்னாட்
கலங்கல் ஓம்புமின் இலங்கிழை யீரென
ஈர நன்மொழி தீரக் கூறித்
துணைபுணர் ஏற்றின் எம்மொடு வந்து
துஞ்சா முழவின் மூதூர் வாயில்
உண்துறை நிறுத்துப் பெயர்ந்தனன் அதற்கொண்டு
அன்றை யன்ன விருப்போ டென்றும்
இரவரன் மாலைய னேவரு தோறும்
காவலர் கடுகினும் கதநாய் குரைப்பினும்
நீதுயில் ஒழியினும் நிலவுவெளிப் படினும்
வேய்புரை மென்தோள் இன்துயில் என்றும்
பெருஅன் பெயரினும் முனியல் உருஅன்

1. வரி. உ0அ. அறம் - இல்லறம். இவ் வரியிலும், உக0 ஆம் வரியிலும் 'தேற்றி' என்ற சொல் ஆளப்படுவதினின்று, காதலிக்குத் தெளிவுண்டாக்கல் களவு மணத்திற்கு இன்றியமையாதது என்பது பெறப்படும்.

To eat with thee the food that may be left.
He praised and worshipped Muruga, the god that lives
On mountains high, and with an oath assured
The puzzled maid his pledge was truly made.
And when he took and drank sweet water clear
As token of his pledge, she felt assured.
The all day long enjoyed themselves in full
Like mating elephants, in flow'ry groves
Adjoining caves in which great gods themselves
Who have abodes on high delight to live.
The wide-rayed sun that drives its seven-horsed car
Sank down and disappeared behind the hills.
The deer took refuge under trees in crowds,
And herds of cows that into commons crowd
Called out their calves. The bent-billed nightingale
Whose voice is trumpet-like called to its mate
From broad-leaved palmyras[1]. The snake its gem
Disgorged. The *ambal* tune that herdsmen play
On sweet clear lutes is sounded here and there.
The *ambal* opened out its petals bright;
The priests performed religious rites at eve;
In wealthy homes bright-bangled women lit
Their lamps and well performed their evening tasks;
The jungle men that live upon high lofts
Lit fires. The clouds around the hills grew dark.
Each jungle beast called sharply to its mate;
And birds their ditties carolled loud.
To soothe her grief he spoke these gracious words:
"O maid that wears bright jewels, hear! We'll wed
When thy relations give thy hand to me.
With public rites performed in proper form.
Give up thy grief now for a little while."
Like a bull that doth pursue a cow[2], he came
Close after us, and left us at the gates
Of the ancient town where drums cease not to sound,
And where the people go to quench their thirst.
And ever since with the passion that he felt
At first, he always called on her at nights.
If watchmen were about when he arrived,
Or angry dogs barked loud, or thou didst watch,[3]
Or the moon shown bright, he then would lose his sleep
Upon her bamboo-like smooth shoulders fair,
When disappointed he would not be vexed.

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1. *l*. 226. broad-leaved palmyras. The Tamil phrase ஓங்கிரும் பெண்ணை means 'high and big palmyras'.

2. *l*. 242. doth pursue a cow, i.e., after mating with it.

3. *l*. 249. watch, i.e., wake up from sleep.

இளமையின் இகந்தன்றும் இலனே வளமையில்
தன்னிலை தீர்ந்தன்றும் இலனே கொன்னூர்[1]
மாய வரவின்[2] இயல்புநினைஇத் தேற்றி
நீரெறி மலரிற்[3] சாஅயிதழ் சோரா[4]
ஈரிய கலுழுமிவள் பெருமதர் மழைக்கண்
ஆகத் தரிப்பனி[5] உறைப்ப நாளும்
வலைப்படு மஞ்ஞையின் நலஞ்செலச் சாஅய்
நினைத்தொறும் கலுழுமால் இவளே கங்குல்
அளைச்செறி உழுவையும் ஆளியும் உளியமும்
புழற்கோட் டாமான் புகல்வியும் களிறும்
வலியில் தப்பும் வன்கண் வெஞ்சினத்து
உருமும் சூரும்[6] இரைதேர் அரவமும்
ஒடுங்கிருங் குட்டத் தருஞ்சுழி வழங்கும்
கொடுந்தாள் முதலையும் இடங்கரும் கராமும்
நூழிலும்[7] இழுக்கும் ஊழ்அடி முட்டமும்
பழுவும் பாந்தளும்[8] உளப்படப் பிறவும்
வழுவின் வழாஅ விழுமமவர்
குழுமலை விடரகம் உடையவால் எனவே.

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1. வரி. உ௪௫. கொன்னூர் - அச்சந்தரும் இவ்வூர்.

2. வரி. உ௪௭. மாயவரவு. இரவுக் குறியில் தலைவன் வருதல் இருவர்க்கும் பயனின்றாகலானும், அஃது ஊரினரின் அம்பலுக்கும் அலருக்கும் எரு விடுதல் போலாமாதலானும், அவ் வருகையினை மாய வரவு என்று தலைவி கருதுகிறாள்.

3. வரி. உ௪௭. நீர் எறி மலரின் - பெரிய மழைத்துளிகளால் தாக்கப்பெற்ற மலர்போல.

4. வரி. உ௪௭. சாஅயிதழ் சோரா : சாஅய் (அழகழிந்து) இதழ் சோரா (இதழ் சோர்ந்து) எனப் பிரிக்க.

5. வரி. உ௪௮. அரிப்பனி - கலங்கும் கண்களினின்று அரித்து விழும் நீர்த்துளி.

6. வரி. உ௫௫. உருமும், சூரும். உரும் - இடி. சூர் - தீண்டி வருத்துந் தெய்வம்.

7. வரி. உ௫௮. நூழில் - வழிபறிப்போர் கொன்று குவிக்கும் இடங்கள்.

8. வரி. உ௫௯. பழுவும் பாந்தளும் - பேயும் மலைப்பாம்பும்.

He has not passed his prime, nor has he lost
His virtues innate to his high estate.
As she fears wicked rumours in the town,
And thinks their secret meeting ill-advised,
Her rich cool eyes are moist with tears, and lose
Their loveliness.[1] When she doth think of him,
Her eye-lids droop. Then like a peacock trapped
She feels distressed, and loses her good looks,
Her breast is wet with tears that daily fall
From fear that the chief's great mountain caves conceal
At night the tiger that in coverts live,
The *yali* and the bear, the antelope
Whose horns are yellow[2] and the elephant,
And the strong and deadly lion with raging eyes
And anger great. She thinks of cruel gods.
The snake that goes about in search of prey,
The black and bent-legged crocodile that lies
In wait in whirlpool's dreaded waters deep,
The alligator, the tangled vine, the ground
That's slippery and the path that ends in tracks,
Grim demons, pythons, panthers and all ills
That no one can escape.

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1. *l.* 257-258. and lose their loveliness, i.e., like the blossoms attacked by the torrent of raindrops

2. *l.* 265. yellow. The original reads as "hollow."

NOTES

1. *mother.* Foster mother (Nach.). Why not the heroine's own mother?

2. *maiden friend.* It may be the foster sister.

6. *Soothsayers.* This is custom that obtains even at the present day.

8. *adored the gods.* This is done on the advice of soothsayers.

gods of various forms. May it be God in various forms?

18-22. Note the high ethical standard of primitive times.

21. *holy men.* Probably *rishis.*

24-25. Note the ideals of both *karpu* and *kalavu.* See Introduction: Love and Marriage.

28. *we arranged.* Such marriages were allowed.

30. Rebirth idea. See Introduction to *P. A. Padai :* Religion.

35. *two great fears.* The fear of the consequences of the revelation of the secret, and the failing health of her companion.

45-48. A vivid simile. See Introduction.

53. *made of canes.* Nach. takes it with loft. But to take it with corn cracks is more natural.

60-70. For the simile see Introduction.

Muruga. The mountain god.

61. *Asuras.* They correspond to the Titans in Greek mythology who warred on gods.

66. Note the subtle way in which she praises the chief.

67. *shining garments.* The hill tribes wore their dress made of leaves and flowers, but they seem to have used manufactured garments also.

74. A striking simile.

75. Here 99 names of flowers are mentioned in the text. They are omitted in the translation, as they would convey very little idea to reader, besides having no poetic value. For the names of the flowers see Appendix.

81. *girdles of flowers.* The usual leaf dress.

86. *a youth.* Not in the Tamil text, but introduced to make the sense clear. The poet brings in a youth abruptly.

86-109. Quite a dandy! Note his love of flowers.

108. *golden anklet:* Men also wore jewels.

110-112. Note the elaborate simile. See Introduction.

122-123. Note the chief's courtesy.

125. *five—knots.* This division of the hair into five braids is not practised in the Tamil country now. Something like it is seen in Burma.

128. *Navel.* The maiden was almost naked. cf. The songstress in *P. A. Padai* l. 48.

129. The usual pretext for entering into a conversation.

132. Note the modesty of the girls.

136-137. A simile within a simile.

137. *day-tunes.* The Tamils have various tunes for the different divisions of day and night.

140-151. All this splendid description is just to introduce an elephant!

158-159. Note again the value set on modesty.

161. *peacocks—possessed.* The peacock is the favourite bird of Muruga.

170. *river's edge.*
Nach. is clearly wrong in saying that the girls jumped into the river, etc. That is to say that they were in the river and in dry land at the same time! The river is brought in here to show the precarious state of the plantain tree that stands on the river's edge, to which the excited girls are compared.

179. *not daring her to touch.* Note, again, the courtesy of the man.

180-181. Once more the modesty of the girls.

182. *he clasped,* etc. His passion overcame his courtesy.

183. *like.* This is supplied by the translator to make the sense clear. The comparison is obvious. The maiden would naturally tremble with fear and passion at the sudden embrace of the man.

183-193. The narrator is indirectly recommending the chieftain to the probable foster (?) mother-in-law by describing his domain.

189. *like a dancing girl.* A simile within a simile. See Introduction: Similes. Dancing was performed at festivals.

194-199. Again the subtle recommendation.

203-210. A glimpse of the hospitality of ancient Tamils.

207. The best food was given to guests.

210. *To eat with thee.* This is the literal translation. May it mean 'to eat when served by thee'? Wives do not generally eat with men in Hindu homes. The idea is that they regard every one in the home as a guest. But eating together might have been the custom in those days.

215. *token of his pledge.* Drinking water when taking an oath perhaps means that the swearer would be willing to be deprived of that essential to life, if forsworn.

220-236. A splendid description of sunset. The finest passage in the poem. See Introduction.

224. *nightingale.* In the Tamil text அன்றில்.

226. *the snake,* etc. There is no truth in the existence of the cobra gem.

227. *ambal tune.* One of the herdsmen's tunes.

230. *priests.* Probably Aryan priests.

237-241. See Introduction: Love and Marriage.

249. *thou.* The foster (?) mother.

255-256. Note the sense of decency and modesty of the maiden.

259. *peacock.* Note the frequent mention of the peacock which is pre-eminently the bird of the *kurinchi* region.

269-271. *crocodiles; alligators.* Different words are used in the Tamil text.

MADURAIKANCHI

MADURAIKANCHI

INTRODUCTION

NAME

Maduraikanchi means a poem addressed to the king of Madura. It has partly the didactic object of giving Nedunjelyan, the king of Madura, advice about the way in which he should rule his kingdom. The king was a great conqueror, and the poet was anxious that he should not be carried away by his worldly success and that he should rule his subjects with wisdom and justice. He, however, does not do this openly, but, as we shall see in the poem, inserts, tactfully such advice in an indirect manner. But the greater part of the poem deals with the character and achievements of the king, and contains a description of the Pandyan kingdom, especially the city of Madura.

The poem is sometimes called *Peruvalamaduraikanchi* (the great etc.) signifying its excellence. It is the longest of the Ten Idylls containing 800 lines.

SUBJECT MATTER

The poet begins by speaking of the prosperity of the Pandyan kingdom for which Nedunjelyan's ancestors were responsible. This is an indirect hint to the king that he should emulate their example. At the same time the poet very tactfully lauds the king's character and valour, and enumerates the great victories he has gained: his brilliant victory at Thalaialanganam over the Chera and Chola kings; his conquest of the great seaport, Saliyur (or is it Nellore?) and his subjugation of the war-like Paravars. He speaks of the king's generosity to his friends and his hatred to foes. He sings of the virtues of his patron, and at the same time impresses upon him the transitoriness of life, his duty to rule his subjects wisely and justly and the need for living a higher life. All this he inserts here and there in an indirect manner. He describes at length the wealth, the vegetation and the people of the five regions in his kingdom: the fertile *marutham* fields, the hilly *kurinchi* tract, the parched *palai* desert and the *neithal* sea-coast noted for its sea-borne trade. In passing, we may note that the Pandyan kingdom was peculiar in this, that it had within its limits all the five kinds of regions, while the Chera kingdom was mostly *kurinchi* or hilly region, and the Chola kingdom was *marutham* tract consisting of fields.

The heart of the poem is, however, the description of the city of Madura: its fortified gates; its sky-high mansions; its

broad streets; the crowds in the market places and the gay life of the citizens. The poet describes the life of the city under five heads; morning, evening. nightfall, the second part of the night and early dawn just before sunrise. (For detailed summary see below: Madura). The king passes the night well, and awaking thinks of his kingly duties. At the end of the poem the poet once more holds up the king's predecessors as worthy examples, extolling at the same time the king's great qualities, and winds up by wishing his patron prosperity and long life.

NEDUNJELYAN

Nedunjelyan II was the greatest Pandyan king of his age. His father, also a great warrior, known too as Nedunjelyan, was given the designation, *Aryapadai Kadanda*, because he repelled an Aryan invasion. Nedunjelyan II came to the throne when very young, and the Chera and Chola kings, taking advantage of his youth, invaded his territories. The young king who was not only a patron of poets, but was himself a poet, composed an ode in which he declared that he would be unworthy to rule, if he could not vanquish his foes (*Purananuru*). He gained a brilliant victory over these great kings at Thalaialanganam. The victory so captured the imagination of the poets of those days that a number of odes were composed to celebrate it. Ten odes are found in *Purananuru*, and nine in *Agananuru*. Besides these, there are a number of minor poems. Afterwards he defeated five chieftains who came to the rescue of these kings. The following brief description is given of his victory in the poem:

> Thou didst fly like the wind, spread fire around,
> Destroy the country of thy foes, encamp
> At Alanganam scaring them, cut down
> Their chiefs and seize their drums. Triumphant thus,
> Thou didst perform the rites of victory great.

Besides this he captured the great seaport, Saliyur, which is in the poem called "the seaport named after paddy." Some critics think that the seaport is Nellore which is in the extreme north of the kingdom. It may be noted that both Saliyur and Nellore mean the country of paddy. He also conquered Kudanadu, the town of Muduvellilai, and Alembil. The chieftain celebrated in *Nedunalvadai* is probably Nedunjelyan, although his name is not mentioned in that poem. There we find a graphic description of his solicitude for his soldiers.

In this poem the poet gives a glowing account of the king's valour, and generosity. The following tribute is paid:

> Though thou couldst paradise

Attain and eat ambrosia, being false.
Thou wouldst prefer to be sincere. E'en if
High gods and men of this wide earth, round which
Lie roaring seas, become thy foes, thou wouldst
Refuse to fear and cringe. E'en if the wealth
That Vanan stored in the mountains in the South
Are given thee, thou wouldst not stoop to do
A wicked deed.

Moreover, he is said to have ruled his subjects according to laws, and taught them "virtue's ways." The poem composed by him (see above) also shows his ideals of kingship.

Some writers believe that the king ascended the throne a few years before the death of that great king, Karikala Cholan, who was his friend. His reign is commonly believed to have lasted from A.D. 90 to 128.

MADURA

This poem gives us a detailed description of the city of Madura, the Pandyan capital, just as *Pattinapalai* describes Kaveripattinam, the Chola capital. The account given of the city in *Nedunalvadai* probably refers to Madura. This city, having a great deal to do with the story of Kovalan and Kannaki, is described in *Silapathikaram* also.

There is a legend about the origin of Madura. It is said that it was named after the sacred city of Muttra on the banks of the Jumna, which was one of the capitals of the Pandavas of Mahabharata fame. Some of the descendants of the Pandavas are said to have founded this city. Accordingly, it is sometimes called Thakkana Madura (Southern Madura). Another story is that there were three Tamil Sanghams, of which the first one was situated in Madura which was destroyed by the sea, the second one, in Kabadapuram, and this city was the third place in which the Sangham flourished.

It seems that in ancient times Madura had a flourishing trade with Rome, and Roman soldiers are said to have guarded the gates of the city. The finding of Roman coins near it is an evidence of this fact.

This city was the capital of the Pandyan kings, and was the centre of the growth of Tamil literature, being situated in the heart of the Tamil land. The capital of the Pandyans was at first Korkai, a famous sea-port noted for its trade in pearls, but was later transferred to this city. The present city is situated six miles north-west of the old city, and Tiruparankunram

lies south-west of the present city. (See Introduction to *T. M. Padai*).

The following is a brief summary of the description of Madura in this poem. The city walls are high, and the gateways are lofty and strong. The streets are as "broad as rivers." The crowds that throng the morning market place are varied in creed, race and speech. The city is much beflagged to denote shops and places of worship. Flags were given also as decorations for valorous deeds. The forces of the king march through the streets: soldiers, elephants, and chariots drawn by prancing horses. Petty traders sell their various wares such as cakes flowers, perfumes and betel and arecanuts. Old dames carry about attractive gauds and flowers, and sell them to young and beautiful women. The import and export trade of the city is inexhaustible. It is evening, and rich noblemen drive about the streets in chariots drawn by spirited horses. Fair dames deck themselves with jewels and flowers, and stand on high terraces gazing on the scenes below. People throng the temples where music is played. And women, escorted by their husbands and children, carry votive offerings to the gods. The poet here pauses to speak of eminent people dwelling in the city such as judges, ministers of state, and counsellors. The poet resumes his account of the market scenes. The restaurants where delicacies are provided are well patronised. The evening market place is just as crowded as the morning. The moon is up, and maidens light their lamps and take to various enjoyments, adorning themselves and applying perfumes to their bodies. They play on the sweet-stringed *yal* and make merry with young men. Then follow a long description of the harlots of the city who lure away unsuspecting young men with their wiles, fleece them and abandon them afterwards. Quarrelsome *Maravars* reel about the streets drunk with toddy. Young wives go to temples to pray to the gods for motherhood, singing and carrying lights and food-offerings which they share with the priestesses. Others indulge in rustic dances in honour of Muruga, to whom they attribute all ills that come to them. It is midnight, and the city is wrapped in sweet slumber. The shops are shut, and goblins and vampires are abroad. And so are the burglars whom the night watchmen cleverly check. Then it is early dawn. The Brahmins chant their Vedas, and bards tune their instruments. Mahouts feed their elephants, and horses in their stalls are restless. Traders smear the floors of their shops with cow dung, and toddy-sellers open their shops for early customers. People in general open the doors which make a screeching noise. Women go about their household duties. Drunkards shout, while flatterers go about their business. Watchers announce the hour, and loud drums are heard. Beasts in the zoo roar, the cock proclaims the dawn, and swans and

cranes invite their mates. Fair women sweep the floors bestrewn with the remnants of the night's festivities. It is now dawn. The forces of the king that went on foraying expeditions return bringing in their spoils.

This is the Madura town far-famed and rich
And splendid like the abode of gods.

SOCIAL LIFE

From the preceding account of the city we learn a great deal about the life of the times. The Pandyan kingdom in general, and its capital in particular, had an efficient system of government in the first centuries of the Christian era. The king was not an absolute autocrat. He had around him judges, ministers of state, counsellors, and officials to advise and help him in the administration. Of the judges it is said :

They do their work
Avoiding passion and all levity.
With fair, impartial minds they ponder things
As though they weighed them in a pair of scales.

The counsellors checked the way of the king and gave him advice. They were called *kavithis* (cf. *kathi* a Mohamedan judge). We may infer that hermits too had considerable influence over the king, as these counsellors are compared to the hermits that speak to the kings boldly. There was a council consisting of four kinds of officers, probably corresponding to four administrative branches. The village elders met together in *manrams*, which were at first under trees, and later in buildings erected for the purpose to transact public business. Guards were placed in crossways to protect traders and to levy toll. (cf. *P. P. Padai*, tr. l. 95). The king had an army consisting of warriors, elephants and horses.

The city carried on extensive trade, even with such distant places like Rome. Traders crossed the high seas, and such things as horse were imported; and pearls, gems, conch-shell bangles, salt, dried fish and tamarind were exported. The merchant princes of the city are said to follow "virtue's rules." Being a great emporium, the city was cosmopolitan, and men of different races, creeds and tongues were found in the city.

The king's counsellors wore turbans. The practice of starching cloth was known ; the garment of the king was starched. Unlike dwellers of rural places those of the city wore fine garments. Women put on fine ornaments of gold and gems : anklets filled with gems, bangles with flower designs and costly pendants. Men too put on ornaments, and the jewels of the king are described,

one of which was a bracelet. Women used perfumes, sandal-wood and musk, and infused their hair with the smoke of *akhil*. Women did not live in seclusion. They enjoyed life, and we are told that young men sported with women and danced with them. The city was not without that "evil of civilization": harlots. In Tamil poems the chastity of women is exalted. But men were allowed to have women around them, and the king is represented as being surrounded by very beautiful women. We note that there was an art of thieving, as we are told that the cleverness of the watchmen is admired by "those who know the burglars' art", and the night-watchmen who caught them are said to have been versed in law.

People ate rice boiled with flesh and curries well-flavoured with spices. They ate sweetmeats and various cakes, one of which is said to resemble a honeycomb, and a pastry made of coconuts and sugar. (These latter two are even now used in the Tamil country and are called respectively தோட்டக்க and கொழுக்கட்டை). The jak and the mango were the favourite fruits of the time. Toddy was drunk by all classes of people. Betel and arecanut was eaten with a specially prepared paste as now.

Rural people lived in thatched huts, and used the deer-skin for their beds, while the city dwellers lived in well-built mansions. Various kinds of baskets used in irrigation are mentioned. *Panars* were considered outcastes, and had abodes outside the city limits.

Music, dancing and singing were popular. The *yal* was the favourite instrument on which the seven notes were played. There was a particular kind of *yal* used for a special purpose. Ancient Tamils developed music to great perfection, and had different tunes for different occasions and times of the day. Of these two are mentioned in the poem: the *sevvali* tune played in the evening, and the *marutham* tune, in the morning.

RELIGION

From the accounts given in the poem about the religious life of the people, we may conclude that the Dravidian forms of worship existed side by side with Aryan cults that were spreading fast in the Tamil land. It must be remembered that the Aryanisation of the country was peaceful at first, and the kings were tolerant of the various cults. We note that Muruga worship still continued, and people, believing that all ills were caused by that god, worshipped him and performed dances in his honour. There is also a reference to that "pleasant" hill, Tiruparankunram, which is one of the shrines of Muruga. But when the poet describes the evening worship in the city (tr. ll. 497-505

where rice offerings were made to the god "who wields the battle-axe" and who is the "creator of the five elements", the reference is evidently to Siva. Again, when we are told (tr. ll, 506-511) that women attended by their families went to the temples of him "who protects the world," Vishnu is meant. The *marava* soldiers celebrated the birth of Vishnu. The city gates had the figures of Lakshmi carved on their doors. We are told that at the festival held on the seventh day after the full moon people bathed in order to cleanse their sins. This probably was an Aryan belief. That the Vedic cult was practised is clearly told in the account of the Brahmin ascetics who (tr. ll. 512-518) "chant the Vedas and carry out the proper rites prescribed." The poet advises the king to realise the unity of the soul with the Universe. The *rishis* are said to "reach high heaven while they are here on earth"; in other words, they become *jivan muktas*. Besides these Hindu cults, we find Jain and Buddhist religions also flourishing in the city. Their monks resided in groves, taught their disciples, and knew the future as well as the present (tr. ll. 519-525). The people were not without their superstitions. They believed in ghouls eating the corpses of people killed in the battle-field, and in demons and vampires ranging through the city streets at midnight. They consulted soothsayers.

What strikes us most in the religious life of the people of those times is the spirit of toleration that prevailed as regards religious matters.

LITERARY MERITS

Nature

Like all early poets the author of this poem observed and appreciated Nature. We may notice one peculiarity in him. He has a partiality for the sea and the sky. Most of his descriptions are about the sky, the sun, the clouds and the rains. He has watched the clouds drinking water from the sea and pouring it on the parched earth; the beauty of the waxing and waning of the moon; the moon amidst the stars; the sun rising from the waves of the sea and the winds lashing the sea-waves. Here is a description of the evening:

> The bright-rayed sun abates its angry heat
> And nears the western hills at evening time,
> The full moon grown mature doth rise in the east
> Diffusing glorious light that matches day,
> And brings in night.

A number of his similes are taken from these phenomena (See below: Similes).

He is also interested in flowers, trees, and plants. He has watched the ways of the elephant, the deer, the horse and other animals, and birds like the peacock and the swan. The following pen-pictures will illustrate these traits.

Realistic Pictures

One of the most striking, and, at the same time, very revolting, pictures in the poem is the account of the ghouls devouring the corpses of those fallen in the battle-field. (Cf. a similar picture in the *T. M. Padai* ll. 73-87). Another striking picture is that of the furious elephant of the king breaking its pegs, killing its keeper, and running amuck like a ship that the storm drives from its moorings. (See below: Similes). The descriptions of the five regions of the king's dominions are a series of pictures. In them the fauna and the flora, the sights and sounds and the ways of the people are brought before our eyes vividly. The picture of the *marutham* land (tr. ll. 239-278) is especially very striking. Equally picturesque is the description of the land of Mudiaveli (tr.ll.96-98). But the very heart of the poem is the description of the city of Madura: its mansions, its streets, its morning and evening bazaars, its worshippers etc. We may pick out for special mention the arresting description of the harlots of the city (tr. ll. 601-649); the burglars and night watchmen; and above all the activities of the people in the early hours of the morning just before the dawn (tr. ll. 723-76). As to the graphic description of women (tr. ll. 449-458), we may note that these early poets made a speciality of delineating the beauty of women.

Similes

Although the author of this poem excels, like all early poets, in the use of similes, he does not indulge in them as much as some others, such as the author of *Malaipadukadam*. One of these has been noticed under Realistic Pictures above. The furious elephant that rurs amuck is compared to a storm at sea wrecking a ship.

> Which furious winds do lash, break the cordage strong
> With which the sails are bound fast, tears the sails,
> Break down the mast, make the anchor roll about
> Drive the vessel into whirlpool strong, and make
> It spin............

In another simile the noise in the morning bazaar is likened to the bustle in a seaport town. But the poet, not content with drawing the comparison, goes on to develop the idea of a seaport, and tells us how trading vessels come into port:

(They) at flood time do come
From the deep ill-smelling sea into the shallows dark
At midnight.

The poet goes on to give us still another simile for the same thing:

The noise may be compared
To clamour made of various birds at eve
Returning to their nests.

We have already noticed that the poet is fond of the sea and the sky, and draws most of his similes from these. Besides the simile of the elephant and the storm, we note the following: banners are tossed about like sea waves; the slumber of the city is like the cold, noisy sea at rest; the traffic in the city neither increases nor decreases like the sea's waters; the tributes brought to the king are as voluminous as the waters of the Ganges; drums sound like the waves of the sea; the noise in the grass of the *palai* land is like the wind-tossed sea; women's faces shine like the morning sun; the king shines like the sun rising from the sea, and like the moon in the midst of stars; the king's fame will increase like the waxing moon, and that of his foes will decrease like waning moon; the faces of ladies, now hid, now seen, are like the moon that the clouds now hides, and now reveals.

Further, we find the following comparisons: steeds fly as fast as the winds; the skin of women is like the mango shoot, and their beauty spots, like the back of flower petals; people flying from the enraged elephant are scared like those attacked both in front and back in the battle-field; the monk's pots are like stones scooped out; wafers are like honeycombs; the chant of Brahmins is like the hum of bees; and salted fish is like the sides of drums.

There is only one instance of a pure hyperbole in the poem, where the poet says that the Pandyan kings ruled from Comorin to the Himalayas. But others are only highly coloured language; elephants look like hills; the dust raised by horses conceals the sun; the speed of horses raises a breeze. However, we must say that our poet has a little more tendency to exaggerate than other early poets.

THE AUTHOR AND AGE

The author is Mankudimaruthanar, which means Maruthanar of Mankudi, his native place. The period in which he lived, if our reckoning of Nedunjeliyan's age is correct, was the last years of the first century, and the early years of the second. He is one of the earliest court poets mentioned in Tamil literature. He was the chief of the poets in Nedunjeliyan's court. The king himself,

in the ode referred to above, says about the poet, "The chief of whom (the poets of his court) is Mankudi Maruthan of great glory and excellent scholarship." Besides this poem, there are fourteen short poems found in various anthologies attributed to him.

VERSIFICATION

The poem is written mostly in *vanchippa* metre, but here and there we have the *asiriappa*. (For notes on these metres see General Introduction to *Pattupattu*: Versification).

மதுரைக்காஞ்சி

மாங்குடிமருதனார் தலையாலங்கானத்துச்செருவென்ற
பாண்டியன் நெடுஞ்செழியனைப் பாடியது

மதுரைக்காஞ்சி

ஓங்குதிரை வியன்பரப்பின்
ஒலிமுந்நீர் வரம்பாகத்
தேன்தூங்கும் உயர்சிமைய
மலைநாறிய[1] வியன்ஞாலத்து
வலமாதிரத்தான் வளிகொட்ப[2]
வியனாண்மீ னெறியொழுகப்
[3]பகற்செய்யும் செஞ்ஞாயிறும்
இரவுச்செய்யும் வெண்திங்களும்
மைதீர்ந்து கிளர்ந்துவிளங்க
மழைதொழில் உதவ மாதிரங் கொழுக்கத்
தொடுப்பின் ஆயிரம் வித்தியது விளைய
நிலனு மரனும் பயன்எதிர்பு நந்த
நோயிகந்து நோக்குவிளங்க
மேதக மிகப்பொலிந்த
ஓங்குநிலை வயக்களிறு
கண்டுதண்டாக் கட்கின்பத்து
உண்டுதண்டா மிகுவளத்தான்
உயர்பூரிம விழுத்தெருவிற்
பொய்யறியா வாய்மொழியாற்
புகழ்நிறைந்த நன்மாந்தரொடு
நல்லூழி அடிப்படரப்
பல்வெள்ளம் மீக்கூற
உலகம் ஆண்ட உயர்ந்தோர் மருக
பிணக்கோட்ட களிற்றுக்குழும்பின்
நிணம்வாய்ப்பெய்த பேய்மகளிர்
இணையொலியிமிழ் துணங்கைச்சீர்ப்
பிணையூபம்[4] எழுந்தாட
அஞ்சுவந்த போர்க்களத்தான்
ஆண்டலை அணங்கடுப்பின்
வயவேந்தர் ஒண்குருதி
சினத்தீயிற் பெயர்புபொங்கத்

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1. வரி. ௪. மலைநாறிய - மலைகள் தோன்றியுள்ள.
2. வரி. ௫. வலமாக விசும்பிடத்தே காற்றுச் சுழல.
3. வரிகள். ௭-௮. இவற்றுள் வரும் முரண்தொடையின் அழகைக் காண்க. இரவு செய்யும் - இரவின்கண் ஒளிசெய்யும்.
4. வரி. ௨௭. பிணையூபம் - செறிந்த குறைத்தலைப்பிணம்.

MADURAIKANCHI

Upon the bosom broad of the spacious earth
That's bounded by the sea on whose wide face
The leaping waves resound, are mountains high
Where honeycombs abound. The wind doth blow
Revolving to the right in the sky. The stars
In their appointed courses move. The sun
That burns and brings the day and the silv'ry moon
That brings the night with brilliance shine. The rains
Come down in their appointed season. Men
Thrive everywhere. The seeds bring forth their fruits
A thousand fold. The trees and fields do yield
Their wealth to all. The strong tall elephants
That bear the earth exult, their burden eased.
O scion of famous kings! Thy ancestors
Ruled over such a world. In their domain
Food good to eat and things that charm the eye,
Enough and more, abounded. Statesmen wise
Had mansions high that stood in noble streets.
They ever spoke the truth and never lied.
They truly served their lords throughout their lives.
These kings for ages ruled there well esteemed.
O lord of hills from which do rivers flow!
[1]Thy place is next the strong and ancient god
Who is not[2] easy of approach, who drove
That southern king[3] that had an army large
That was resistless. In his battlefields
That fear inspire, the demoness[4] that drinks
The blood of crowds of tuskers great that fell
In war doth make dismembered corpses rise
And dance with her the noisy devil dance
On a hearth repulsive to the sight made up

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1. *l.* 23. This line should mean thus: 'Thou art the descendant of the strong and ancient god, Lord Siva.'

2. *l.* 24. Who is not, i. e, Thou art not.

3. *ll.* 24-5. who drove that southern king. The translator seems to have misunderstood the meaning of the word பெயரிய (=named, called) and translates பெயரிய = drove. Southern king = தென்னவன். This word refers to the Pandyan kings alone. This line should mean : "Thou art entitled to be called the Southern king."

4. *l.* 27. demoness. 'பேய் மகளிர்' (*l.* 25) of the Tamil text is in plural. Hence this should read 'demonesses'.

தெறலருங் கடுந்துப்பின்
விறல்விளங்கிய விழுச்சூர்ப்பின்
தொடித்தோட்கை துடுப்பாக
ஆடுற்ற ஊன்சோறு
நெறியறிந்த கடிவாலுவன்
அடியொதுங்கிப் பிற்பெயராப்
படையோர்க்கு முருகயர[1]
அமர்கடக்கும் வியன்றானைத்
தென்னவற் பெயரிய துன்னருந் துப்பின்
தொல்முது கடவுட் பின்னர் மேய
வரைத்தாழ் அருவிப் பொருப்பிற் பொருந
விழுச்சூழிய விளங்கோடைய
கடுஞ்சினத்த கமழ்கடாஅத்து
அளறுபட்ட நறுஞ்சென்னிய
வரைமருளும் உயர்தோன்றல
வினைநவின்ற பேர்யானை
சினஞ்சிறந்து களனுழக்கவும்
மாவெடுத்த மலிகுரூஉத்துகள்
அகல்வானத்து வெயில்கரப்பவும்
வாம்பரிய கடுந்திண்டேர்
காற்றென்னக் கடிதுகொட்பவும்
வாள்மிகு மறமைந்தர்
தோள்முறையான் வீறுமுற்றவும்
இருபெரு வேந்தரொடு வேளிர் சாயப்
பொருதவரைச் செருவென்று
இலங்கருவிய வரைநீந்திச்
சுரம்போழ்ந்த இகலாற்றல்
உயர்ந்தோங்கிய விழுச்சிறப்பின்
நிலந்தந்த பேருதவிப்
பொலந்தார் மார்பி னெடியோன் உம்பல்
மரந்தின்னூஉ வரையுதிர்க்கும்
நரையுருமின் ஏறனையை
அருங்குழுமிளைக் குண்டுகிடங்கின்
உயர்ந்தோங்கிய நிரைப்புதவின்
நெடுமதில் நிரைஞாயில்
அம்புமிழ் அயிலருப்பந்
தண்டாது தலைச்சென்று
கொண்டுநீங்கிய விழுச்சிறப்பின்
தென்குமரி வடபெருங்கல்

1. வரி. ௧௨௭. முருகயர - வேள்வி செய்ய; சோறு வழங்க.

Of heads of men. The expert demon cook
Doth boil in angry fire[1] the shining blood
Of valiant kings, and stirs the carcass food
With ladles that once were the arms of men
Whose shoulders were with jewels[2] decked. She serves
This food to strong victorious warriors brave
That ne'er retreat, nor are scared by their foes.
Descendant of the ancient Pandyan king!
Fine garlands made of gold adorn thy breast.
In battle-fields the raging elephant[3]
That's trained for war and looks a hill
Is decked with fancy hood and frontlet bright.
Its cheeks[4] exude ill-smelling clammy juice.
It roams with anger killing warriors brave.
The highly coloured dust the horses raise
Conceals the sun that lights the spacious sky.
The strong, fast chariots drawn by horses swift
Stir up a breeze[5] resembling sweeping winds.
Thy warriors' mighty swords achieve success.
Thou dost contend with those two famous kings
And other chiefs, and conquer them. Besides,
Thou dost attain great fame defeating kings
Of hilly tracts in which do rivers[6] flow
And make a way through forests of thy foes.
This well enables thee to acquire the lands
That are less fortified with ease.
Illustrious one! Thou dost like thunderbolt
That burns up trees and breaks up hills strike down
Thy foes and boldly seize their fortresses
Protected well by forests strong[7] deep moats,
High-towered gates, high walls and mantlet rows
That send forth arrows sharp. Thou art the chief
Of those who led a life of victory great

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1. *l.* 33. angry fire. Anger is used as fire (fuel).

2. *l.* 37. jewels. i. e, bracelets worn in the arms by the brave men.

3. *l.* 42. elephant. In the original the plural form (i. e, elephants) is meant.

4. *l.* 44. Its cheeks. The Tamil phrase 'நறுஞ்சென்னிய' means "their smelling heads".

5. *l.* 49. Stir up a breeze, i. e., Stir up as a breeze.

6. *l.* 54. rivers, i. e., streams (அருவி).

7. *l.* 61. forests strong=காவற்காடு, moat is, a special forest reared and zealously guarded by every king. The attacking of it by an enemy is the beginning of a war.

குணகுடகட லாவெல்லைத்
தொன்றுமொழிந்து தொழில்கேட்ப
வெற்றமொடு வெறுத்தொழுகிய
கொற்றவர்தங் கோனாகுவை
வானியைந்த இருமுந்நீர்ப்
பேஎநிலைஇய இரும்பௌவத்துக்
கொடும்புணரி விலங்குபோழக்
கடுங்காலொடு கரைசேர
நெடுங்கொடிமிசை இதையெடுத்து
இன்னிசைய முரசமுழங்கப்
பொன்மலிந்த விழுப்பண்டம்
நாடார நன்கிழிதரும்
ஆடியற் பெருநாவாய்
மழைமுற்றிய மலைபுரையத்
துறைமுற்றிய துளங்கிருக்கைத்
தெண்கடற் குண்டகழிச்
சீர்சான்ற உயர்நெல்லின்
ஊர்கொண்ட உயர்கொற்றவ
நீர்த்தெவ்வு நிரைத்தொழுவர்
பாடுசிலம்பு மிசையேற்றத்
தோடுவழங்கும் அகலாம்பியிற்
கயனகைய வயனிறைக்கு
மென்றொடை வன்கிழாஅர்
அதரி கொள்பவர் பகடுபூண் தெண்மணி
இரும்புள் ஒப்பும் இசையே என்று
மணிப்பூ முண்டகத்து மணல்மலி கானற்
பரதவர் மகளிர் குரவையொ டொலிப்ப
ஒருசார், விழவுநின்ற வியலாங்கண்
முழவுத்தோள் முரட்பொருநர்க்கு
உருகெழு பெருஞ்சிறப்பின்
இருபெயர்ப் பேராயமொடு
இலங்கு மருப்பிற் களிறு கொடுத்தும்
பொலந்தாமரைப் பூச்சூட்டியும்
நலஞ்சான்ற கலஞ்சிதறும்
பல்குட்டுவர் வெல்கோவே
கல்காயுங் கடுவேனிலொடு
இருவானம் பெயலொளிப்பினும்
வரும்வைகல் மீன்பிறழினும்
வெள்ளமா றாது விளையுள் பெருக
நெல்லி னோதை அரிநர் கம்பலை

And made their people carry out their hests[1]
Remembering olden times, and occupied
[2]The land between the southern Comorin
And the northern high Himalayas.
Great victor! Thou dost seize great Saliyur,
Named after the rice grown there. The ocean clear
Around it forms a deep moat, and the place
Looks like a mountain overcast with clouds.
Large ships on which high flags on mast-tops wave
Spread out their sails and cleave the rolling waves,
Tossed by the winds of the great dark, treble sea
On which rest clouds. They come to the sound of drums
To the port, their trade successful, with the gold
That much increases people's wealth.
O victor o'er those of the Kudda land!
In thy domain is heard the sound of those
Who stand in rows and irrigate their fields
From tanks with basket-pails to well-sweeps tied
And buckets strongly made and softly bound;
The sounds of those who tread out grain with bulls,
Of bells by oxen worn, of men in fields
Who scare away the birds, and of the dance[3]
Of fisherwomen living near the sea
On heaps of sand on which grow *mullai* plants
That bear blue blossoms. In the other parts
Of this wide land is heard the sound of those
Who hold high festivals. Thou dost present
To rustic dancers who have shoulders shaped
Like drums[4] dread tuskers huge and females large
With calves. Thou givest too a lotus fine
That's made of gold, and other jewels bright.
O king renowned that deals death on thy foes!
Thou hast subdued Mudu vellilai., the land
That has a never-ceasing income rich.
E'en during summer when the hills are dry[5],
When massive clouds pour not abundant rains,
And the constant star [6]doth change its wonted course,

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1. *l.* 65. hests = behests, commands.

2. *l.* 67. The land between etc. On both the east and west of the land are oceans (குணகுட கடல் எல்லை).

3. *l.* 86. dance, i. e., Kuravai dance performed with females.

4. *l.* 93. Substitute 'and' after the word 'drums'.

5. *l.* 99. summer when the hills are dry, i. e., summer which makes the hills dry.

6. *l.* 101. the constant star=வெள்ளிமீன்.

புள்ளிமிழ்ந் தொலிக்கும் இசையே என்றும்
சலம்புகன் று சுறவுக்கலித்த
புலவுநீர் வியன்பௌவத்து
நிலவுக் கானல் முழவுத் தாழைக்
குளிர்ப்பொதும்பர் நளித்தூவ
நிரைதிமில் வேட்டுவர் கரைசேர் கம்பலை
இருங்கழிச் செறுவின் வெள்ளுப்புப் பகர்நரொடு
ஒலியோவாக் கலியாணர்
முதுவெள்ளிலை மீக்கூறும்
வியன்மேவல் விழுச்செல்வத்து
இருவகையான் இசைசான்ற
சிறுகுடிப் பெருந்தொழுவர்
குடிகெழீஇய நானிலவரொடு
தொன்றுமொழிந்து தொழில்கேட்பக்
காலென்னக் கடிதுராஅய்
நாடுகெட எரிபரப்பி
ஆலங்கானத் தஞ்சுவரவிறுத்து
அரசுபட அமருழக்கி
முரசுகொண்டு களம்வேட்ட
அடுதிறலுயர் புகழ்வேந்தே
நட்டவர் குடியுயர்க்குவை
செற்றவர் அரசுபெயர்க்குவை
பேருலகத்து மேஎந்தோன்றிச்
சீருடைய விழுச்சிறப்பின்
விளைந்துமுதிர்ந்த விழுமுத்தின்
இலங்குவளை இருஞ்சேரிக்
கட்கொண்டிக் குடிப்பாக்கத்து
நற்கொற்கையோர் நசைப்பொருந
செற்ற தெவ்வர் கலங்கத் தலைச்சென்று
அஞ்சுவரத் தட்கும் அணங்குடைத் துப்பிற்
கோழூஉன்குறைக் கொழுவல்சிப்
புலவுவிற் பொலிகூவை
ஒன்றுமொழி ஒலியிருப்பில்
தென்பரதவர் போரேறே
அரியவெல்லாம் எளிதினிற்கொண்டு
உரிய வெல்லாம் ஓம்பாது வீசி
நனிபுகன் றுறைது மென்ணு தேற்றெழுந்து
பனிவார் சிமையக் கானம் போகி
அகநாடு புக்கவர் அருப்பம் வௌவி
யாண்டுபல கழிய வேண்டுபுலத் திறுத்து

The streams are filled with water, and the fields
Produce full harvest. Then the ripened rice
Doth rustle tossed by winds; the harvesters
Are noisy in their work; the birds create
A clamour great. The spacious sea that smells
Of fish, in which contending sharks do swim,
Resounds with rains that fall on forests cool,
Around which screw-pines grow with drum-like fruits
On sea-shore sands that look like moonlight white.
The din of fishermen who land from boats
That come in rows, the noise of those who make
White salt in large salt-pans of clayey soil,
The sound of those engaged in useful work
In hamlets small: these noises fill the air.
This land thou didst subdue, and regions four
In which live wealthy prosperous men engaged
In two pursuits[1] esteemed above all else,
Thou didst fly like the wind, spread fire around,
Destroy the country of thy foes, encamp
At Alanganam scaring them, cut down
Their chiefs, and seize their drums. Triumphant thus,
Thou dost perform the rites of victory great.
Thou warrior great! Thou dost exalt thy friends
And bring destruction on thy hated foes.
Great men esteem thee, and thy praise is high.
Thou art beloved by those of Korkai's town
Containing hamlets in which divers live
Who dive for fishing chanks and pearls mature,
And people low that toddy drink.
O lion! Thou dost contend with Paratava chiefs
That live in southern noisy villages,
Who eat rice boiled with meat and *kuvai* roots,
Who love to swear, and who attack their foes
With bows that smell of fish. These thou dost scare
With valour great for which thou art so famed.
Victorious chief! Thou dost obtain with ease
All precious things and distribute thy wealth
Without reserving it for selfish use.
Without the wish to stay at home secure
Thou dost depart to other lands to fight
With foes, go through their snowy wooded-hills,
Invade their kingdoms, seize their forts, and stay
Some years in chosen lands to make them great.
Thou dost invade the lands of ancient foes
And lay waste well-kept fields. Red cruel flames
Burn up the soil of fertile *marutham* tracts
That never fail. Good habitations once

1. *l.* 108. two pursuits, i. e., Farming and trade.

மேம்பட மரீஇய வெல்போர்க் குருசில்
உறுசெறுநர் புலம்புக்கவர்
கடிகாவி னிலைதொலைச்சி
இழிபறியாப் பெருந்தண்பணை
குரூஉக்கொடிய எரிமேய
நாடெனும்பேர் காடாக
ஆசேந்தவழி மாசேப்ப
ஊரிருந்தவழி பாழாக
இலங்குவளை மடமங்கையர்
துணங்கையஞ்சீர்த் தழூஉமறப்ப
அவையிருந்த பெரும்பொதியிற்
கவையடிக் கடுநோக்கத்துப்
பேய்மகளிர் பெயர்பாட
அணங்குவழங்கு மகலாங்கண்
நிலத்தாற்றுங் குழூஉப்புதவின்
அரந்தைப் பெண்டிர் இனைந்தனர் அகவக்
கொழும்பதிய குடிதேம்பச்
செழுங்கேளிர் நிழல்சேர
நெடுநகர் வீழ்ந்த கரிகுதிர்ப் பள்ளிக்
குடுமிக் கூகை குராலொடு முரலக்
கழுநீர் பொலிந்த கண்ணகன் பொய்கைக்
களிறுமாய் செருந்தியொடு கண்பமன் றூர்தர
நல்லேர் நடந்த நசைசால் விளைவயல்
பன்மயிர்ப் பிணவொடு கேழல் உகள
வாழா மையின் வழிதவக் கெட்டுப்
பாழா யினநின் பகைவர் தேஎம்
எழாஅத்தோள் இமிழ்முழக்கின்
மாஅத்தாள் உயர்மருப்பிற்
கடுஞ்சினத்த களிறுபரப்பி
விரிகடல் வியன்றானையொடு
முருகுறழப் பகைத்தலைச்சென்று
அகல்விசும்பின் ஆர்ப்பிமிழப்
பெயலுறழக் கணைசிதறிப்
பலபுரவி நீறுகைப்ப
வளைநரல வயிரார்ப்பப்
பீடழியக் கடந்தட்டவர்
நாடழிய எயில்வௌவிச்
சுற்றமொடு தூவறுத்தலிற்
செற்ற தெவ்வர் நின்வழி நடப்ப
வியன்கண் முதுபொழில் மண்டில முற்றி

Become now deserts. Fields where cows did graze
Are tiger's lairs, and crowded villages
Are gone. Fair bangled modest maids forget
Their devil dance and rural measures now.
In halls where great men once met, now doth dance
The demoness with cruel eyes and cloven feet.
Attractive dames in distress cry at gates
Where people[1] used to enter. Those who lived
In prosp'rous lands grow lean with hunger now,
And migrate to their kindred seeking help.
In mansions great, on black rice-bins burnt down
The combed owl and its mate now loudly screech.
On spacious ponds where water-lilies grew
Is now found *korai* grass of various kinds,
So tall that in their midst an elephant
Could stand concealed. In fields well-ploughed in which
Abundant crop was gathered at one time
The hairy sow now wanders with its mate.
The lands of foes that would not thee obey
Thus lie in ruins great.

Thou dost place widespread in the battle-field
Fierce roaring elephants that own large legs
And upraised tusks. Thou dost like the god of war
Attack thy foes with troops large as the sea,
But never fall upon retreating men.
Thy army's shouts resound throughout the skies.
Thy arrows pour like rain. Thy many steeds
Raise up much dust. Conch shells and horns sound loud.
Thou dost thy foes subdue, reduce their states,
Pull down their walls, destroy their lands,
And weaken them and their related chiefs.
Thus dost thou make thy injured foes submit.
Thou dost make wide and ancient kingdoms thine,
Rule over them according to the laws
Of proper governance and customs old,
And teach them virtue's ways.

Just as the crescent in the western sky,
Which thy forbears adored, grows day by day,
So let the honour of thy victory grow
More in succeeding reigns. And as the moon
Wanes day by day in the east and darkness brings,
So may the fortune of thy foes grow less
As years go by. Though thou couldst paradise

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1. *l.* 156. people. The original reads here அணங்கு i. e., house - dwelling gods.

அரசியல் பிழையா தறநெறி காட்டிப்
பெரியோர் சென்ற அடிவழிப் பிழையாது
குடமுதல் தோன்றிய தொன்றுதொழு பிறையின்
வழிவழிச் சிறக்கநின் வலம்படு கொற்றம்
குணமுதல் தோன்றிய ஆரிருள் மதியின்
தேய்வன கெடுகநின் தெவ்வர் ஆக்கம்
உயர்நிலை உலகம் அமிழ்தொடு பெறினும்
பொய்சேண் நீங்கிய வாய்நட் பினையே
முழங்குகட லேணி மலர்தலை யுலகமொடு
உயர்ந்த தேளத்து விழுமியோர் வரினும்
பகைவர்க் கஞ்சிப் பணிந்தொழு கலையே
தென்புல மருங்கின் விண்டு நிறைய
வாணன் வைத்த விழுநிதி பெறினும்
பழிநமக் கெழுக என்னாய் விழுநிதி
ஈதல் உள்ளமொடு இசைவேட் குவையே
அன்னாய் நின்னொடு முன்னிலை எவனோ
கொன்னொன்று கிளக்குவல் அடுபோர் அண்ணல்
கேட்டிசின் வாழி கெடுகநின் அவலம்
கெடாது நிலைஇயர்நின் சேண்விளங்கு நல்லிசை
தவாப்பெருக்கத் தருயாணர்
அழித்தானைக் கொழுந்திற்றி
இழித்தானைப் பலசொன்றி
உண்டானைக் கூர்நறவில்
தின்றானா இனவைக
ணிலனெடுக் கல்லா வொண்பல் வெறுக்கைப்
பயனற வறியா வளங்கெழு திருநகர்
நரம்பின் முரலு நயம்வரு முரற்சி
விறலியர் வறுங்கைக் குறுந்தொடி செறிப்பப்
பாணர் உவப்ப களிறுபல தரீஇக்
கலந்தோ ருவப்ப வெயிற்பல கடைஇ
மறங்கலங்கத் தலைச்சென்று
வாளுழந்ததன் தாள்வாழ்த்தி
நாளீண்டிய நல்லகவர்க்குத்
தேரோடு மாசிதறிச்
சூடுற்ற சுடர்ப்பூவின்
பாடுபுலர்ந்த நறுஞ்சாந்தின்
விழுமிய பெரியோர் சுற்ற மாகக்
கள்ளின் இரும்பைக் கலஞ்செல வுண்டு
பணிந்தோர் தேளம் தம்வழி நடப்பப்
பணியார் தேளம் பணித்துத்திறை கொண்மார்

Attain and eat ambrosia, being false,
Thou wouldst prefer to be sincere. Although
High gods and men of this wide earth round which
Lie roaring seas become thy foes, thou wouldst
Refuse to fear and cringe. E'en if the wealth
That Vanan stored in mountains of the south
Are given thee, thou wouldst not stoop to do
A wicked deed, as it would bring reproach
From everyone. Thou dost delight in praise
That comes from doing good. Thou hast no ties
With things that senses feel. May *maya* die
That much incites thee to the war, O chief!
There is but one great thing ; I cannot speak
Of it. Thy widespread name be ever praised !

The wealthy city doth abound in various things
Of worth that make the earth groan with their weight.
Its wealth decreases not ; it ever grows.
The singers daily eat rich tasty food
And drink much cheering toddy spurning foods
Of other kinds, and are quite cloyed with them.
The songstresses whose voice is like the *yal's*
Receive small bangles for their undecked wrists,
And men[1], the cheering gifts of elephants.
The king delights his friends by urging them
To accept from him the various things he took
As spoils destroying fortresses of foes.
He works great ruin on their[2] state. Although
He suffers much in fighting with the sword,
His zeal for war is much increased by frays.
He gives the many bards that come at dawn
To sing his praises, chariots tall and steeds.
He gathers round him warriors who imbibe
Much toddy served in vessels made of leaves,
Who do wear *vanchi* blooms, and smear themselves
With sandal paste which on their bosom dries.
Those who submit to him obey his hests ;
Those who do not, he conquers, and exacts
From them much tribute. He encamps in tents
That are well fortified with lofty towers
Whose tops the soaring kites could scarcely reach.
There noisy drums are heard at dawn of day.
The foes he conquered and destroyed and kings
Who fought equipped with drums and many spears
Whose lands laid waste count more than the sands

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1. *l.* 214. men, i. e., Panars (bards).
2. *l.* 218, 'their' refers to 'foes' in the previous line.

பருந்துபறக் கல்லாப் பார்வற் பாசறைப்
படுகண் முரசங் காலை யியம்ப
வெடிபடக் கடந்து வேண்டுபுலத் திறுத்த
பணைகெழு பெருந்திறற் பல்வேல் மன்னர்
கரைபொரு திரங்குங் கனையிரு முந்நீர்த்
திரையிடு மணலினும் பலரே உரைசெல
மலர்தலை யுலகம் ஆண்டுகழிந் தோரே
அதனால், குணகடல் கொண்டு குடகடல் முற்றி
இரவு மெல்லையும் விளிவிட னறியாது
அவலு மிசையு நீர்த்திரள் பீண்டிக்
கவலையங் குழும்பின் அருவி ஒலிப்பக்
கழைவளர் சாரற் களிற்றின நடுங்க
வரைமுத லிரங்கும் ஏறொடு வான்ஞெமிர்ந்து
சிதாற் பெரும்பெயல் சிறத்தலிற் றுங்காது
குணகடற் கிவர்தருங் குரூஉப்புன லுந்தி
நிவந்துசெ னீத்தங் குளங்கொளச் சாற்றிக்
களிறுமாய்க்குங் கதிர்க்கழனி
ஒளிறிலஞ்சி அடைநிவந்த
முட்டாள சுடர்த்தாமரை
கட்கமழு நறுநெய்தல்
வள்ளிதழ் அவிழ்நீலம்
மெல்லிலை யரியாம்பலொடு
வண்டிறை கொண்ட கமழ்பூம் பொய்கைக்
கம்புட் சேவல் இன்றுயில் இரிய
வள்ளை நீக்கி வயமீன் முகந்து
கொள்ளை சாற்றிய கொடுமுடி வலைஞர்
வேழப் பழனத்து நூழி லாட்டுக்
கரும்பி னெந்திரங் கட்பி னோதை
அள்ளற் றங்கிய பகடுறு விழுமங்
கள்ளார் களமர் பெயர்க்கும் ஆர்ப்பே
ஒலிந்த பகன்றை விளைந்த கழனி
வன்கை வினைஞர் அரிபறை யின்குரல்
தளிமழை பொழியும் தண்பரங் குன்றிற்
கலிகொள் சும்மை யொலிகொ ளாயம்
ததைந்த கோதை தாரொடு பொலியப்
புணர்ந்துட னாடும் இசையே யனைத்தும்
அகலிரு வானத் திமிழ்ந்தினி திசைப்பக்
குருகுநரல மனைமரத்தான்
மீன்சீவும் பாண்சேரியொடு
மருதஞ் சான்ற தண்பணை சுற்றி ஒருசார்ச்

The dark and noisy sea-waves heap on shore.
And many too were those he did destroy
Who once held sway admired throughout the earth.
On one side is the fertile *marutham* tract.
There clouds rise drinking from the eastern sea
And rest on mountains near the western shore.
They pour abundant rains both day and night
Accompanied by thunderbolts that scare
The crowds of elephants that live on hills
Where bamboos tall do grow. The rain that falls
On lands both high and low collect in pits.
Formed by the *kalai* roots dug up, and swell
Into noisy floods. The rivers overflow
Their banks and fill the ponds, and coloured flow
Into the eastern sea, encircling fields of corn
In which plants grow so high that elephants
That stand in them are fully lost to view.
The ponds and pools contain bright lotus blooms
That grow with leaves on thorny stalks, fine flowers
Of *neithal* honey-scented, blossoms blue
With opened petals, blooms of the *ambal* vine
With tender leaves and also other flowers
Diffusing fragrance on which bees alight.
The tufted fisherman[1] who trades in fish
Disturbs the pleasant sleep of water fowls
In pulling water plants aside when he
Doth catch his fish, and shouts while piling up
The fish he caught in the *marutham* tracts where grows
The *korkai* reed. There are, again, the sounds
Of the sugar press; the noise of those who weed;
The toddy-drinking ploughman's shouts who try
To pull the weak and suffering bull that fell
In the mud; the pealing noise of those who reap
The corn with hardy hands in ripened fields
Where grows the *pahanrai* plant; the joyful sound
Of those who celebrate the festival
Held on the pleasant sacred mount[2] where fall
Refreshing rains with gentle sound; the voice
Of many dames who with their husbands sport
In company, their wreaths in contact close;
The noise made by the cranes in hamlets where
The *panars* clean their fish beneath the trees:
These sounds are wafted in the spacious sky.
In the *mullai* tract the *tinai* grain is reaped.

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1. *l.* 259. The tufted fisherman. The Tamil phrase 'கொடுமுடி வலைஞர்' means "fishermen having nets with knots"

2. *l.* 272. sacred mount, i. e., Tirupparankundram.

சிறுதினை கொய்யக் கவ்வை கறுப்பக்
கருங்கால் வரகின் இருங்குரல் புலர
ஆழ்ந்த குழும்பில் திருமணி கிளர
எழுந்த கடற்றி னன்பொன் கொழிப்பப்
பெருங்கவின் பெற்ற சிறுதலை நௌவி
மடக்கட் பிணையொடு மறுகுவன உகளச்
சுடர்ப்பூங் கொன்றை தாஅய நீழற்
பாஅ யன்ன பாறை யணிந்து
நீலத் தன்ன பைம்பயிர் மிசைதொறும்
வெள்ளி யன்ன வொள்வீ யுதிர்ந்து
சுரிமுகிழ் முசுண்டையொடு முல்லை தாஅய்
மணிமரு ணெய்தல் உறழக் காமர்
துணிநீர் மெல்லவற் றொய்யிலொடு மலர
வல்லோன் தைஇய வெறிக்களங் கடுப்ப
முல்லை சான்ற புறவணிந் தொருசார்
நறுங்காழ் கொன்று கோட்டின் வித்திய
குறுங்கதிர்த் தோரை நெடுங்கால் ஐயவி
ஐவன வெண்ணெலொ டரில்கொள்பு நீடி
இஞ்சி மஞ்சட் பைங்கறி பிறவும்
பல்வேறு தாரமொடு கல்லகத் தீண்டித்
தினைவிளை சாரற் கிளிகடி பூசல்
மணிப்பூ அவரைக் குரூஉத்தளிர் மேயும்
ஆமா கடியுங் கானவர் பூசல்
சேணோன் அகழ்ந்த மடிவாய்ப் பயம்பின்
வீழ்முகக் கேழல் அட்ட பூசல்
கருங்கால் வேங்கை இருஞ்சினைப் பொங்கர்
நறும்பூக் கொய்யும் பூசல் இருங்கேழ்
ஏறடு வயப்புலிப் பூசலோ டனைத்தும்
இலங்குவெள் ளருவியொடு சிலம்பகத் திரட்டக்
கருங்காற் குறிஞ்சி சான்ற வெற்பணிந்து
அருங்கடி மாமலை தழீஇ ஒருசார்
இருவெதிர்ப் பைந்தூர் றுகூரெரி நைப்ப
நிழத்த யானை மேய்புலம் படரக்
கலித்த வியவர் இயந்தொட் டன்ன
கண்விடு புடையூஉத் தட்டை கவினழிந்து
அருவி யான்ற அணியின் மாமலை
வைகண் டன்ன புன்முளி யங்காட்டுக்
சமஞ்சூழ் கோடை விடரக முகந்து
காலுறு கடலின் ஒலிக்குஞ் சும்மை
இலைவேய் குரம்பை உழையதட் பள்ளி

The sesamum and black-stemmed *varagu's* ears
Become mature. In dark pits gems are found.
The graceful stag whose head is small doth leap
Together with its mate of modest eyes
And stirs the bright gold buried in the earth[1].
The rocks that lie spread out beneath the shade
Of bright-bloomed *konrai* trees are decked with blooms
In the midst of rice plants looking like sapphire.
The *musundai's* twisted shoots and silv'ry blooms
Of *mullai* vine fall down and scattered lie.
The *neithal* emerald green with the *thoyyil* vies,
And, blossoming in ditches deep that have
Fine water clear, looks like the dancing stage
Which men versed in dramatic art devise.
In the *kurinchi* tract are mountains high where grow
The short-stalked *thorai* rice on uplands sown
From which the *akhil* tree and the sandal wood
Have been well cleared, the long-stalked pepper white,
White rice, and *aivana* paddy[2] mixed with it,
Green pepper, ginger, turmeric, *tinai*: these
And other plants do grow luxuriant there.
The sounds of watchers who the parrots scare
That sweep down on the hills, of jungle men
Who drive away the deer[3] that eat the buds
Of the *avarai* vine on which grow gem-like blooms,
Of those that kill the pig that fell in pits
The hillmen dug, of those who pluck the blooms
That grow upon the twigs of branches large
Of strong-stemmed *vengai*, and of tigers strong
That kill the dusky boar: all these proceed
From hills whence issue rivers dark that form
From bright and silv'ry brooks.

In the desert tract that have the *palai* traits,
Because strong fires in bamboo forests lit
Burn up the bushes green, the elephant
Deserts the woods to find another feeding place.
The hollow bamboo stem that sounds much like
A well-played flute doth lose its form, as the joints
Are split. When whirlwinds blow with violent force
Among the clefts of large grim-looking hills
From which no river flows, a noise is heard,

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1. *l.* 284. in the earth, i. e., in the woods.

2. *l.* 288. *aivana* paddy, i. e., a kind of paddy called '*Aivanam*'

3. *l.* 303. the deer. The original reads 'forest - cow' (ஆமா).

உவலைக் கண்ணி வன்சொல் இளைஞர்
சிலையுடைக் கையர் கவலை காப்ப
நிழலுரு விழந்த வேனிற் குன்றத்துப்
பாலை சான்ற சுரஞ்சேர்ந் தொருசார்
முழங்குகடல் தந்த விளங்குகதிர் முத்தம்
அரம்போழ்ந் தறுத்த கண்ணேர் இலங்குவளை
பரதர் தந்த பல்வேறு கூலம்
இருங்கழிச் செறுவிற் றீம்புளி வெள்ளுப்புப்
பரந்தோங்கு வரைப்பின் வன்கைத் திமிலர்
கொழுமீன் குறைஇய துடிக்கண் துணியல்
விழுமிய நாவாய் பெருநீ ரோச்சுநர்
நனந்தலைத் தேஎத்து நன்கலன் உய்ம்மார்
புணர்ந்துடன் கொணர்ந்த புரவியொ டனைத்தும்
வைகல் தோறும் வழிவழிச் சிறப்ப
நெய்தல் சான்ற வளம்பல பயின்றாங்கு
ஐம்பால் திணையுங் கவினி யமைவர
முழவிமிழும் அகலாங்கண்
விழவுநின்ற வியன்மறுகில்
துணங்கையந் தழூஉவின் மணங்கமழ் சேரி
இன்கலி யாணர்க் குழூஉப்பல பயின்றாங்குப்
பாடல் சான்ற நன்னாட்டு நடுவண்
கலைதாய உயர்சிமையத்து
மயிலகவு மலிபொங்கர்
மந்தி யாட மாவிசும் புகந்து
முழங்குகால் பொருத மரம்பயில் காவின்
இயங்குபுனல் கொழித்த வெண்டலைக் குவவுமணற்
கான்பொழில் தழீஇய அடைகரை தோறும்
தாதுசூழ் கோங்கின் பூமலர் தாஅய்க்
கோதையி னொழுகும் விரிநீர் நல்வரல்
அவிரறல் வையைத் துறைதுறை தோறும்
பல்வேறு பூத்திரள் தண்டலை சுற்றி
அழுந்துபட் டிருந்த பெரும்பாண் இருக்கையும்
நிலனும் வளனுங் கண்டமை கல்லா
விளங்குபெருந் திருவின் மான விறல்வேள்
அழும்பில் அன்ன நாடிழந் தனருங்
கொழும்பல் பதிய குடியிழந் தனரும்
தொன்றுகறுத் துறையுந் துப்புத்தர வந்த
அண்ணல் யானை அடுபோர் வேந்தர்
இன்னிசை முரச மிடைப்புலத் தொழியப்
பன்மா றோட்டிப் பெயர்புறம் பெற்று

Like that of wind-tossed sea, in the desert where
The *ugam* grass dries up and looks like straw.
The young men that do live in thatch-ed huts
On deer skins sleep, and wear wreaths made of leaves.
Their language is uncouth, and they keep guard
On crossways armed with bows. This is the tract
With hills that have no shades.
In the *neithal* tract are found fine sparkling pearls
Which the shining sea[1] doth yield, bright bangles cut
And shaped straight with the file, and other wares
That merchants sell. Sea captains that sail o'er
The ocean high in showy ships that come
From large and distant countries take away
The salt that's formed in black and clayey pans,
Sweet tamarind and salted fish that look
Like sides of drums prepared by fishermen
On widespread sands. They bring fine horses here
And other precious things to barter them
For jewels fine that are here made. This wealth
Abounds increasing day by day.
Thus in this kingdom one finds all the tracts
Of various traits[2]. In wealthy hamlets wide
Are spacious streets where festive drums are heard
And where prevail the devil dance and that
Of the rustic kind[3]. Sweet fragrance fills the streets.
It is a thickly populated land
Whose fame is sung by bards. The city stands
In the centre of this realm.
Along the Vaigai's banks are groves of trees
That grow sky-high which noisy winds do toss,
On whose boughs apes, both male and female, play,
And peacocks screech; and fragrant gardens too
On which are spread white sands the rivers bring
From mountains high. The *kongu's* pollened blooms
That scattered lie upon the stream that flows
So smooth look like a wreath adorning it.
In every sand-filled port are gardens fair
With various blooms where dwell the ancient tribe
Of *perumpanars*. There are those petty kings
That lost their lands whose kingdoms were as rich
As Manaviralvel's called Alumbil
Whose wealth, wide fields, and crops attract the eye.
There too are chieftains who their subjects lost

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1. *l*. 329. the shining sea. 'Roaring sea' (முழங்கு கடல்) is meant here.

2. *l*. 342. Of various traits, i. e., of five traits.

3. *l*. 345. the rustic kind, i.e., the *kuravai* dance.

மண்ணுற வாழ்ந்த மணிநீர்க் கிடங்கின்
விண்ணுற வோங்கிய பல்படைப் புரிசைத்[1]
தொல்வலி நிலைஇய அணங்குடை நெடுநிலை
நெய்படக் கரிந்த திண்போர்க் கதவின்
மழையாடு மலையி னிவந்த மாடமொடு
வையை யன்ன வழக்குடை[2] வாயில்
வகைபெற எழுந்து வான மூழ்கிச்
சில்காற் றிசைக்கும் பல்புழை[3] நல்லில்
யாறுகிடந் தன்ன அகனெடுந் தெருவிற்
பல்வேறு குழாஅத் திசையெழுந் தொலிப்ப
மாகா லெடுத்த முந்நீர் போல
முழங்கிசை நன்பணை அறைவனர் நுவலக்
கயங்குடைந் தன்ன இயந்தொட் டிமிழிசை
மகிழ்ந்தோ ராடுங் கலிகொள் சும்மை
ஓவுக்கண் டன்ன இருபெரு நியமத்துச்[4]
சாறயர்ந் தெடுத்த உருவப் பல்கொடி
வேறுபல் பெயர ஆரெயில் கொளக்கொள
நாடோ றெடுத்த நலம்பெறு புனைகொடி
நீரொலித் தன்ன நிலவுவேற் றானையொடு
புலவுப்படக் கொன்று மிடைதோ லோட்டிப்
புகழ்செய் தெடுத்த விறல்சா னன்கொடி
கள்ளின் களிநவில் கொடியொடு நன்பல
பல்வேறு குழூஉக்கொடி பதாகை[5] நிலைஇப்
பெருவரை மருங்கி னருவியி னுடங்கப்
பனைமீன் வழங்கும் வளைமேய் பரப்பின்
வீங்குபிணி நோன்கயி றரீஇ யிதைபுடையூக்
கூம்புமுதல் முருங்க எற்றிக் காய்ந்துடன்
கடுங்காற் றெடுப்பக் கல்பொரு துரைஇ
நெடுஞ்சுழிப் பட்ட நாவாய் போல
இருதலைப் பணில மார்ப்பச் சினஞ்சிறந்து
கோலோர்க் கொன்று மேலோர் வீசி
மென்பிணி வன்றொடர் பேணாது காழ்சாய்த்துக்
கந்துநீத் துழிதருங் கடாஅ யானையும்

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1. வரி. ௩௫௨. பல்படைப்புரிசை—பல கற்படைகளையுடைய மதில்.
2. வரி. ௩௫௬. வழக்குடை - போக்குவரத்தினையுடைய.
3. வரி. ௩௫௮. பல்புழை - பல சாளரங்களையுடைய.
4. வரி. ௩௬௫. இருபெரு நியமம்-இரண்டாகிய பெரிய அங்காடித் தெரு; நாளங்காடி, அல்லங்காடி என்பன.
5. வரி. ௩௭௩. பதாகை -கொடி.

That once had homes in spacious fertile lands.
These war-like chiefs that fought with elephants
And killed their foes come urged by hatred old
Against the great king who in various ways
Attempted to make peace with them. A ditch
With water sapphire blue, and deep as far
As there is earth, doth intervene, and makes
His foes retreat abandoning their drums.
The city walls are sky-high and contain
Strong sally-ports and gateways old and strong
On whose door posts is carved great Lakshmi's form.
Their strong-built doors are blackened by the ghee
Poured as libation. And above the gates
Are rooms that look as high as cloud-capped hills,
Through which pass streams of men like the Vaigai's flow.
The houses there have rooms of diverse kinds
That seem to reach the skies and windows broad
Through which the south wind blows. In wide long streets
That are as broad as rivers crowds of folks
Of various race[1] and speech create a noise
In the morning market-place when buying things.
The loudly sounding drum which makes a noise
Like the wind-swept ocean's roar announces loud
To all a festival. When instruments
Are played with ease, as one doth ply one's hands
In water, those who hear their music dance
With glee and shout, in streets where morn and eve
The people buy and sell.
The streets present a very charming scene.
There one may see the various pennons used
At festivals ; those flags of victory great
With various names presented to the chiefs
Who took day after day fort after fort ;
The flags received to mark a victory great
By a chieftain who, as dreadful as the sea,
Attacked his foes in war with spears, and raised
A stench by killing men and elephants
Arranged in lines, thus earning praises great ;
The flags to indicate the shops in which
Much cheering toddy is for sale ; and flags
Of various kinds that stand for great exploits ;
And banners large. These wave like mountain streams.
The forces of the king pass through the streets,
There is the elephant that is in heat
Which marches to the sound of chanks in front

1. l. 383, Of various race, i. e., Of various professions or trades.

அங்கண்மால் விசும்பு புதைய வளிபோழ்ந்து
ஒண்கதிர் ஞாயிற் றூறளவாத் திரிதரும்
செங்கால் அன்னத்துச் சேவல் அன்ன
குரூஉமயிர்ப் புரவி யுராலிற்[1] பரிநிமிர்ந்து
காலெனக் கடுக்குங்[2] கவின்பெறு தேருங்
கொண்ட கோலங் கொள்கை நவிற்றலின்
அடிபடு மண்டிலத் தாதி போகிய
கொடிபடு சுவல விடுமயிர்ப் புரவியும்
வேழத் தன்ன வெருவரு செலவிற்
கள்ளார் களமர் இருஞ்செரு மயக்கமும்
அரியவும் பெரியவும் வருவன பெயர்தலிற்
தீம்புழல் வல்சிக்[3] கழற்கால் மழவர்
பூந்தலை முழவின் நோன்றலை கடுப்பப்
பிடகைப்[4] பெய்த கமழ்நறும் பூவினர்
பலவகை விரித்த வெதிர்பூங் கோதையர்
பலர்தொகுபு இடித்த தாதுகு சுண்ணத்தர்
தகைசெய் தீஞ்சேற் றின்னீர்ப் பசுங்காய்
நீடுகொடி யிலையினர் கோடுசுடு நூற்றினர்[5]
இருதலை வந்த பகைமுனை கடுப்ப
இன்னுயிர் அஞ்சி இன்னா வெய்துயிர்த்து
ஏங்குவன ரிருந்தவை நீங்கிய பின்றைப்
பல்வேறு பண்ணியந் தழீஇத்திரி விலைஞர்
மலைபுரை மாடத்துக் கொழுநிழல் இருத்தர
இருங்கடல் வான்கோடு புரைய வாருற்றுப்
பெரும்பின் னிட்ட வானரைக் கூந்தலர்
[6]நன்னர் நலத்தர் தொன்முது பெண்டிர்
செந்நீர்ப் பசும்பொன் புனைந்த பாவை
செல்சுடர்ப் பசுவெயிற் றோன்றி யன்ன
செய்யர் செயிர்த்த நோக்கினர் மடக்கண்
ஐஇய கலுழு மாமையர் வையெயிற்று

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1. வரி. ௩௮௭. உராலின் - ஓடுதலின்.
2. வரி. ௩௮௮. காலெனக் கடுக்கும் - காற்றென விரைந்தோடும். கால் - காற்று.
3. வரி. ௩௯௫. தீம்புழல் வல்சி - இனிய பண்ணிகாரங்களாலாகிய உணவு. வல்சி - உணவு.
4. வரி. ௩௯௭. பிடகை - கூடை. (வடசொல்)
5. வரி. ௪௦௧. கோடு சுடு நூற்றினர் - சங்கு சுடுதலால் உண்டான சுண்ணும்பை உடையவர்.
6. வரி. ௪௦௯. தொன்முது பெண்டிரும் நல்லழகுடையவராய்ப் புலவர்க்குத் தோற்றுவதை உன்னுக.

And back, kills those who use the prods enraged,
Flings down its keepers, breaks its pegs
[1]Regarding not the strong finewoven chains
With which it is secured, and moves about
Beyond its post, just as a ship at sea
Where *panars*[2] fish and oysters move about,
Which furious winds lash, break the cordage strong
With which the sails are bound fast, tear the sails,
Strike down the mast, make the anchor roll about,
Impel the vessel into whirlpools strong,
And make it spin. Again, strong chariots pass
Swift like the winds and drawn by full-maned steeds
Resembling swans that red-legged[3] fly as though
They wish to reach the bright-rayed sun, and cleave
The air obscuring the bright and spacious sky.
Steeds prance along that wave their manes and run
At various speeds, trained well for martial feats
By trainers armed with whips. The soldiers huge
That look like dreadful elephants reel drunk
With toddy, and are in a fighting mood.
Here are seen traders selling various wares.
Some sell sweet cakes; some, fragrant flowers exposed
On trays resembling sides of drums that sound
For warriors decked with fillets on their heads[4]
And anklets on their legs; some, garlands neat
Arranged in various forms; some, powders ground
By various men that look like pollens fine;
Some, betel leaves that grow on creepers tall
And arecanuts with sweet paste mixed; some, lime
Prepared by burning chanks. All these that trade
Fear for their precious lives just as do men
Attacked in battle-fields on double fronts.
When dangers from the forces pass away,
They lose their fear and rest themselves beneath
The cooling shades of hill-like mansions tall.
Old dames who tie their well-combed hair
As white as dark-sea chanks do go about
From house to house with rare attractive things
And fragrant blooms in large and well-made trays.
These things they sell to young and pretty maids

1. *ll.* 411-2. These two lines mean thus:- "Without thinking that the strong fine-woven chains are for its own safety, and moves about"

2. *l.* 314. *Panars*, i. e., *Paratavars* (fisherfolk).

3. *l.* 421. swans that red-legged, i. e., red-legged swans.

4. *l.* 432. decked with fillets on their heads Really speaking, only the drums were decked with fillets.

வார்ந்த வாயர் வணங்கிறைப் பணைத்தோட்
சோர்ந்துகு வன்ன வயக்குறு வந்திகைத்[1]
தொய்யில் பொறித்த சுணங்கெதி ரிளமுலை
மையுக் கன்ன மொய்யிருங் கூந்தல்
மயிலிய லோரும் மடமொழி யோரும்
கைஇ[2] மெல்லிதின் ஒதுங்கிக் கையெறிந்து[3]
கல்லா மாந்தரொடு நகுவனர் திளைப்பப்
புடையமை பொலிந்த வகையமை செப்பிற்
காம ருருவிற் றும்வேண்டு பண்ணியம்[4]
கமழ்நறும் பூவொடு மனைமனை[5] மறுக
மழைகொளக் குறையாது புனல்புக மிகாது
கரைபொரு திரங்கு முந்நீர் போலக்
கொளக்கொளக் குறையாது தரத்தர மிகாது
கழுநீர்[6] கொண்ட எழுநாள் அந்தி
ஆடுதுவன்று விழவி னுடார்த் தன்றே
மாடம் பிறங்கிய மலிபுகழ்க் கூடல்
நாளங் காடி நனந்தலைக் கம்பலை
வெயிற்கதிர் மழுங்கிய படர்கூர் ஞாயிற்றுச்
செக்கர் அன்ன சிவந்துணங் குருவிற்
[7]கண்பொரு புகூஉம் ஒண்பூங் கலிங்கம்
பொன்புனை வாளொடு பொலியக் கட்டித்
திண்டேர்ப் பிரம்பிற் புரளுந் தானைக்[8]
கச்சந் தின்ற கழறயங்கு திருந்தடி
மொய்ம்பிறந்து திரிதரும் ஒருபெருந் தெரியல்
மணிதொடர்ந் தன்ன வொண்பூங் கோதை
அணிகிளர் மார்பி னரமொ டளைஇக்
காலியக் கன்ன கதழ்பரி கடைஇக்
காலோர் காப்பக் காலெனக் கழியும்

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1. வரி. ௪௩௫. வந்திகை - கைவந்தி என்னும் மகளிர் கையணி. தோள்வந்தி என இக் காலத்தே மகளிர் மேலாடையை வழங்குதலுண்டு.

2-3. வரி. ௪௩௯. கைஇ-ஒப்பனை செய்து கொண்டு. கையெறிந்து-கையைத் தட்டி அழைத்து.

4. வரி. ௪௪௨. பண்ணியம் - பண்ணிகாரம், தின்பண்டம்.

5. வரி. ௪௪௩. மனை மனை - மனைகள் தோறும்.

6. வரி. ௪௪௭. கழுநீர் - தீவினையைக் கழுவும் தீர்த்த நீர்.

7. வரி. ௪௫௩. கண்களை வெறியோடப் பண்ணிச் சிந்தி விழுமாறு போன்ற ஒள்ளிய பூத்தொழிலையுடைய ஆடை.

8. வரி. ௪௫௫. தானை - முன்றானை; இச்சொல் முந்தானை என்று பேச்சு வழக்கில் பயில்கிறது.

Whose rosy skins shine like an image[1] made
Of gold that glistens in the sun's bright rays.
Their bashful eyes excite the hearts of men;
Their lovely skins disturb their minds. Their teeth
Are strong and ordered well; [2]their fair young breasts
Are marked with beauty spots that look as though
Fine paint was spilled on them.[4] A peacock's form
They have; quite modest are they in their speech.
Their looks are charming; [3]gentle is their walk.
They clap their hands and sport with callow youth.
The sea that loudly beats against the shore
Nor[4] shrinks because the clouds its waters drink,
Nor swells because the waters of great streams
Flow into it; so is the traffic here.
It grows nor more nor less, as more the goods
Brought in, the greater is the sale. There is
Much noise on the seventh eve after full moon time
When a festival most rare is held and folks
Indulge in baths to cleanse themselves of sins.
Much noise is heard in the spacious market place
At morn in this great city[5] justly praised
For splendid mansions tall.
Rich noblemen that rain their gifts as free
As clouds, when they are in a happy mood,
Drive swiftly in fine chariots strongly built
And drawn by steeds that fly as fast as winds.
They are in brightly figured garments clad
That charm the eye, and purple[6] as the clouds[7]
At eve when the bright sun's rays become more soft.
They wear swords golden-sheathed and outer cloaks
That on their shoulders wave. Their legs bear marks
Of straps that bind their ankle-rings. They wear
Large garlands of the neem, a well-known mark
Of strength, and on their splendid breasts lie wreaths
Of water-lilies bright that look like strings
Of gems mixed with fine necklaces of pearls.

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1. *l.* 449. image, i. e., toy, plathing.

2. *l.* 453. orderd well. After this, substitue the following which has been omitted in the translation: "Their shoulders are bamboo-like and bent down (at the armpits); they are wearing a loose and bright armlet called *kaivanti*."

3. *l.* 457. Substitute here the following words: "their dark tresses of collyrium."

4. *l.* 460. Nor, i. e., Neither.

5. *l.* 469. Great city, i. e., Madurai.

6-7. *l.* 476. purple, i. e., red. the clouds, i.e., the horizon,

வான வண்கை வளங்கெழு செல்வர்
நாள் மகிழ் இருக்கை காண்மார் பூணொடு
தெள்ளரிப் பொற்சிலம் பொலிப்ப வொள்ளழல்
தாவற விளங்கிய வாய்பொன் னவிரிழை
அணங்குவீழ் வன்ன பூந்தொடி மகளிர்
மணங்கமழ் நாற்றந் தெருவுடன் கமழ
ஒண்குழை திகழும் ஒளிகெழு திருமுகந்
திண்காழ் ஏற்ற வியலிரு விலோதந்
தெண்கடற் றிரையின் அசைவளி புடைப்ப
நிரைநிலை மாடத் தரமியந் தோறும்
மழைமாய் மதியிற் றோன்றுபு மறைய
நீரு நிலனுந் தீயும் வளியும்
மாக விசும்போ டைந்துட னியற்றிய
மழுவா ணெடியோன் றலைவ னாக
மாசற விளங்கிய யாக்கையர் சூழ்சுடர்
வாடாப் பூவின் இமையா நாட்டத்து
நாற்ற உணவின் உருகெழு பெரியோர்க்கு
மாற்றரு மரபி னுயர்பலி கொடுமார்
அந்தி விழவிற் றூரியங் கறங்கத்
திண்கதிர் மதாணி யொண்குறு மாக்களை
ஓம்பினர்த் தழீஇத் தாம்புணர்ந்து முயங்கித்
தாதணி தாமரைப் போதுபிடித் தாங்குத்
தாமு மவரும் ஓராங்கு விளங்கக்
காமர் கவினிய பேரிளம் பெண்டிர்
பூவினர் புகையினர் தொழுவனர் பழிச்சிச்
சிறந்து புறங்காக்குங் கடவுட் பள்ளியுஞ்
சிறந்த வேதம் விளங்கப் பாடி
விழுச்சீர் எய்திய ஒழுக்கமொடு புணர்ந்து
நிலமமர் வையத் தொருதா மாகி
உயர்நிலை யுலக மிவணின் றெய்தும்
அறநெறி பிழையா அன்புடை நெஞ்சிற்
பெரியோர் மேஎ யினிதி னுறையுங்
குன்றுகுயின் றன்ன அந்தணர் பள்ளியும்
வண்டுபடப் பழுநிய தேனார் தோற்றத்துப்
பூவும் புகையுஞ் சாவகர் பழிச்சச்
சென்ற காலமும் வரூஉ மமயமும்
இன்றிவண் தோன்றிய ஒழுக்கமொடு நன்குணர்ந்து
வானமு நிலனுந் தாமுழு துணருஞ்
சான்ற கொள்கைச் சாயா யாக்கை
ஆன்றடங் கறிஞர் செறிந்தனர் நோன்மார்

On turrets high of mansions ordered well
Fair dames stand looking at the festival,
Adorned with jewels and gold ankle-rings
Containing gems that make a tinkling sound.
They wear bright bangles wrought with flower designs
And jewels made of bright gold purified
In shining fire. They use perfumes that spread
Their fragrance in the streets. Their pendants bright
Light up their faces fair. As banners broad
On strong poles fixed are tossed about by winds,
As sea waves are, [1]their faces now appear,
And then are hid as is the moon by clouds.
At evening festivals when instruments
Are played, the worshippers with bodies washed
Make proper offerings to the dreaded gods[2]
Of winkless eyes whom a heavenly halo girds,
Who wear fine fadeless blossoms and partake
Of votive rice. They worship too the god
Who is their chief[3] and wields[4] the battle-axe,
Creator of the five prime elements :
The sky, the air, fire, water and the earth.
Young pretty women[5] wearing jewels bright[6]
[7]Escorted by their husbands take with them
[8]Their children bright whose lovely faces look
Like pollened lotus blooms: a comely group.[9]
They go with flowers and incense to the shrine

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1. *ll.* 495-6. their faces now appear etc. Note the realistic touch of the poet's description.

2. *l.* 499. dreaded gods, i. e., Muruga, Tirumal, Kotravai etc.

3. *ll.* 502-3. the god who is their chief, i. e., Lord Siva.

4. *l.* 503. and wields, i. e., who wields.

5. *l.* 506. 'young pretty women' is the literal translation of பேரிளம் பெண்டிர் which means 'pretty aged women'.

6. *l.* 506. women wearing jewels bright. The Tamil text says that the children (not their mothers) are wearing jewels bright.

7. *l.* 507. 'Escorted by their husbands'. This stands to be understood in the Tamil text.

8. *ll.* 508-9. These two lines should mean thus: "They take the children with them and not allowing them to go astray in the crowd, embrace them and clasp them in their hands as the pollened lotus blooms are well protected by their petals".

9. *l.* 509. a comely group. The sight of the mothers standing with their children is really comely.

கல்பொளிந் தன்ன விட்டுவாய்க் கரண்டைப்[1]
பல்புரிச் சிமிலி[2] நாற்றி நல்குவரக்
கயங்கண் டன்ன வயங்குடை நகரத்துச்
செம்பியன் றன்ன செஞ்சுவர் புனைந்து
நோக்குவிசை தவிர்ப்ப மேக்குயர்ந் தோங்கி
இறும்பூது சான்ற நறும்பூஞ் சேக்கையுங்[3]
குன்றுபல குழீஇப் பொலிவன தோன்ற
[4]அச்சமும் அவலமும் ஆர்வமு நீக்கிச்
செற்றமும் உவகையுஞ் செய்யாது காத்து
ஞெமன்கோ லன்ன செம்மைத் தாகிச்
சிறந்த கொள்கை அறங்கூ றவையமும்[5]
[6]நறுஞ்சாந்து நீவிய கேழ்கிளர் அகலத்து
ஆவுதி மண்ணி[7] அவிர்துகில் முடித்து
மாவிசும்பு வழங்கும் பெரியோர் போல
[8]நன்றுந் தீதுங் கண்டாய்ந் தடக்கி
அன்பும் அறனும் ஒழியாது காத்துப்
பழியொரீஇ யுயர்ந்து பாய்புகழ் நிறைந்த
செம்மை சான்ற காவிதி மாக்களும்
அறநெறி பிழையா தாற்றி னொழுகி
குறும்பல் குழுவிற் குன்றுகண் டன்ன
[9]பருந்திருந் துகக்கும் பன்மா ணல்லிற்
பல்வேறு பண்டமோ டுண்மலிந்து கவினி
மலையவு நிலத்தவு நீரவும் பிறவும்
பல்வேறு திருமணி முத்தமொடு பொன்கொண்டு
சிறந்த தேஎத்துப் பண்ணியம் பகர்நரும்
மழையொழுக் கறாஅப் பிழையா விளையுட்

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2. வரி. சஅங. பல்புரிச் சிமிலி - பல வடங்களையுடைய நூல் உறி

3. வரி. சஅஎ. நறும்பூஞ் சேக்கை - அமண்பள்ளி.

4. வரிகள். சஅகூ - சகூ0. இவற்றுள் நீதிபதிகளுக்கு இன்றியமையாது வேண்டப்படும் தகுதிகள் கூறப்பட்டுள்ளமை காண்க.

5. வரி. சகூஉ. அறங்கூறவையம் - நீதிமன்றம்.

6. வரி. சகூங. சாந்து - சந்தனம். நீவிய - பூசிய. கேழ் - நிறம். அகலம் - மார்பு.

7. வரி. சகூச. ஆவுதி மண்ணி - யாகங்களைச் செய்து.

8. வரிகள். சகூசு - சகூகூ. இந்நான்கு வரிகளிலும் அமைச்சர்க்கு வேண்டிய இயல்புகள் கூறப்பட்டுள்ளதை நோக்குக.

9. வரி. ரு0உ. பருந்துகள் தங்கி இளைப்பாறிப் பின்னர்ப் பறந்து செல்லுவதற்கேற்ப உயரமான பல அடுக்கு மாடங்கள் அக்காலத்திலும் இருந்தன என்பதை இவ்வரி உணர்த்துகின்றது.

Where dwells the god who doth protect the world[1]
There are abodes that look like scooped out rocks
Where *rishis* live that chant the Vedas well
And carry out the proper rites prescribed.
They feel they are one with the Universe
And reach high heaven while yet they are on earth.
They ne'er depart from virtue, love all life,
And live a saintly life of joy supreme.
In gardens full of wondrous blooms live monks[2]
Revered by votaries who offer them
Sweet honied flowers that do attract the bees
And incense sweet. They understand the past
And see the future as well as the events
That happen now, which they expound to men.
These know all things in heaven and earth,
And carry for their penance small-mouthed pots
In many-threaded loops that look as though
They were well-chiselled out of stones. These groves
As cool as ponds belong to mansions high.
Their copper-coloured walls are painted well,
And are so tall that they could not be seen
Without uplifted eyes, and look like hills.
There are just judges who expound the law
And from the suitors' minds remove all fear,
Distress and too much greed. They do their work
Avoiding passion and all levity.
With fair impartial minds they ponder things
As though they weighed them in a pair of scales.
There too are turbaned counsellors who bear
The name of *kavithi*. Like hermits bold
That get the bliss of heaven with holy rites,
They check the actions of the king, both good
And bad, examining his ways to see
That he preserved his virtues and his love.
They take good care to guard their own good name,
And being free from blame are much esteemed.
Good merchants who well follow virtue's rules
Have splendid mansions that appear like groups
Of many hills on whose high tops rest kites
Before they higher fly. In them they store
Their goods and foodstuffs rare of various kinds.
They buy the produce of the hills, the plains,

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1. *l*. 511. who doth protect the world. This is not meant in the original. 'சிறந்து புறங்காக்கும் கடவுட் பள்ளி' (*l*. 467. of the Tamil text) means that the temple is well-kept by the people worshipping it.

2. *l*. 519. monks, i.e., Jain ascetics.

பழையன் மோகூர் அவையகம் விளங்க
நான்மொழிக் கோசர் தோன்றி யன்ன
தாமேஎந் தோன்றிய நாற்பெருங் குழுவும்
கோடுபோழ் கடைநருந் திருமணி குயினரும்
சூடுறு நன்பொன் சுடரிழை புனைநரும்
பொன்னுரை காண்மருங் கலிங்கம் பகர்நரும்
செம்புநிறை கொண்மரும் வம்புநிறை முடிநரும்
பூவும் புகையும் ஆயு மாக்களும்
எவ்வகைச் செய்தியும் உவமங் காட்டி
நுண்ணிதின் உணர்ந்த நுழைந்த நோக்கிற்
கண்ணுள் வினைஞரும் பிறரும் கூடித்
தெண்டிரை யவிரறல் கடுப்ப வொண்பல்
குறியவு நெடியவு மடிதரூஉ விரித்துச்
சிறியரும் பெரியருங் கம்மியர் குழீஇ
நால்வேறு தெருவினுங் காலுற நிற்றரக்
கொடும்பறைக் கோடியர் கடும்புடன் வாழ்த்துந்
தண்கட னாடன் ஒண்பூங் கோதை
பெருநா ளிருக்கை விழுமியோர் குழீஇ
விழைவுகொள் கம்பலை கடுப்பப் பலவுடன்
சேறு நாற்றமும் பலவின் சுளையும்
வேறுபடக் கவினிய தேமாங் கனியும்
பல்வே றுருவிற் காயும் பழனும்
கொண்டல் வளர்ப்பக் கொடிவிடுபு கவினி
மென்பிணி யவிழ்ந்த குறுமுறி யடகும்
அமிர்தியன் றன்ன தீஞ்சேற்றுக் கடிகையும்
புகழ்படப் பண்ணிய பேருன் சோறும்
கீழ்செல வீழ்ந்த கிழங்கொடு பிறவும்
இன்சோறு தருநர் பல்வயி னுகர
வாலிதை எடுத்த வளிதரு வங்கம்
பல்வேறு பண்ட மிழிதரும் பட்டினத்
தொல்லென் இமிழிசை மானக் கல்லென
நனந்தலை வினைஞர் கலங்கொண்டு மறுகப்
பெருங்கடற் குட்டத்துப் புலவுத்திரை யோதம்
இருங்கழி மருவிப் பாயப் பெரிதெழுந்து
உருகெழு பானாள் வருவன பெயர்தலிற்
பல்வேறு புள்ளின் இசையெழுந் தற்றே
அல்லங் காடி அழிதரு கம்பலை
ஒண்சுடர் உருப்பொளி மழுங்கச் சினந்தணிந்து
சென்ற ஞாயிறு நன்பகற் கொண்டு
குடமுதற் குன்றஞ் சேரக் குணமுதல்

And the sea, and other things of wealthy lands :
Gems, pearls, and gold, and trade in them.
There is a council large of officials
Of four kinds noted for their counsel wise.
They're like the four-tongued Kosars that appeared
In halls of Palayan, the chief of Mohoor rich,
Whose crops ne'er failed as rains unceasing fell.
Those who well fashion bangles fine from chanks,
The goldsmiths that make jewels bright from gold
Well purified in fire, those who sell gold
That's well assayed, those who do trade in clothes,
Those who buy copper by the weight, those who
Stitch garments fine, those who sell well-culled blooms
And sandal-wood, those who could pictures paint
Of various things in motion, those who draw
With accuracy things that catch the eye,
And others gather. Weavers small and great
Display bright, folded garments, short and long,
That look like shining sands that edge the sea.
All these are found in four well-crowded streets.
In the audience hall the king sits decked with wreaths.
He owns domains surrounded by the sea.
Him bards exalt that play on curv-ed drums.
There is much noise in restaurants in which
Are served along with other food, the pulps
Of fragrant honied jak and other fruits
Of various kinds like mangoes sweet, both ripe
And unripe, greens whose soft, short, unrolled leaves
Abundant grow on vines when showers do fall
In due time; sugar-candy sweet that tastes
Ambrosia-like; rice cooked with chunks of flesh
That's relished much ; roots edible dug up
From deep earth, tasty rice; and dainties good
That are enjoyed much everywhere.
The bustle of the evening market-place
Sounds like the din heard in a sea-port town
To which are brought so many diverse goods
By merchants who rare jewels took for sale
To distant countries wide, and now return
In vessels large that do at flood time come
From the deep ill-smelling sea into shallows dark
At midnight. Or the noise may be compared
To clamour made by various birds at eve
Returning to their nests.
The bright-rayed sun abates its angry heat
And nears the western hills[1] at evening time.

1. *l*. 598. the western hills, i.e., western horizon.

நாள்முதிர் மதியந் தோன்றி நிலாவிரிபு
பகலுரு வுற்ற இரவுவர நயந்தோர்
காதல் இன்றுணை புணர்மார் ஆயிதழ்த்
தண்ணறுங் கழுநீர் துணைப்ப இழைபுனையூஉ
நன்னெடுங் கூந்த னறுவிரை குடைய
நரந்த மரைப்ப நறுஞ்சாந்து மறுக
மென்னூற் கலிங்கங் கமழ்புகை மடுப்பப்
பெண்மகிழ் வுற்ற பிணைநோக்கு மகளிர்
நெடுஞ்சுடர் விளக்கம் கொளீஇ நெடுநகர்
எல்லை எல்லா நோயொடு புகுந்து
கல்லென் மாலை நீங்க நாணுக்கொள
ஏழ்புணர் சிறப்பின் இன்றொடைச் சீறியாழ்
தாழ்பயற் கனைகுரல் கடுப்பப் பண்ணுப்பெயர்த்து
வீழ்துணை தழீஇ வியல்விசும்பு கமழ
[1]நீர்திரண் டன்ன கோதை பிறக்கிட்டு
ஆய்கோல் அவிர்தொடி விளங்க வீசிப்
போதவிழ் புதுமலர் தெருவுடன் கமழ
மேதகு தகைய மிகுநல மெய்திப்
பெரும்பல் குவளைச் சுரும்புபடு பன்மலர்
திறந்துமோந் தன்ன சிறந்துகமழ் நாற்றத்துக்
கொண்டல் மலர்ப்புதல் மானப்பூ வேய்ந்து
[2]நுண்பூ ணாகம் வடுக்கொள முயங்கி
மாயப் பொய்பல கூட்டிக் கவவுக்கரந்து
சேயரு நணியரு நலனயந்து வந்த
இளம்பல் செல்வர் வளந்தப வாங்கி
நுண்தா துண்டு வறும்பூத் துறக்கும்
மென்சிறை வண்டின மானப் புணர்ந்தோர்
நெஞ்சே மாப்ப இன்றுயில் துறந்து
பழந்தேர் வாழ்க்கைப் பறவை போலக்
கொழுங்குடிச் செல்வரும் பிறரு மேஎய
மணம்புணர்ந் தோங்கிய அணங்குடை நல்லில்
ஆய்பொன் அவிர்தொடிப் பாசிழை மகளிர்
ஒண்சுடர் விளக்கத்துப் பலருடன் துவன்றி
நீனிற விசும்பில் அமர்ந்தனர் ஆடும்
வானவ மகளிர் மானக் கண்டோர்
நெஞ்சு நடுக்குறூஉக் கொண்டி மகளிர்
யாம நல்யாழ் நாப்ப ணின்ற

1. வரிகள். ௫௬௨-௫௬௮. வரைவின் மகளிரின் ஒப்பனைச் சிறப்பு.
2. ௫௬௯ முதல் ௫௮௩ வரையுள்ள வரிகளில் வரைவின் மகளிரின் மாயப் பொய் முயக்கும் செயலும் கூறப்பட்டுள்ளன.

The full moon grown mature arises in the east,
Diffusing glorious light that matches day,
And brings in night. Bright maids with deer-like eyes
Light up their lamps, and well bedecked enjoy
Themselves with those with whom they wish to mate[1]
They weave wreaths out of water-lilies culled
That have cool, fragrant petals fair; they shake
Their fine long locks and spread the fragrance wide
Of sandal paste, and soak their clothes with smoke
Of *akhil* sweet. The loud and painful sounds[2]
At evening heard throughout the town then cease.
They thus enjoy the pleasures they desire.
They then take fine and sweet-stringed *yals* on which
Seven notes are played, and strike up tuneful songs.
They twine their locks with chaplets made of blooms
That, bright and cool, diffuse their fragrance wide
In the air. They wave their hands that they may make
Their pretty bangles shine. The blossoms bright
That newly opened send their fragrance wide
Throughout the streets. They[3] set their ornaments
That were disordered right again, and then
Wear many water-lily's blooms on which
Bees love to settle, and which are as sweet
As buds by fingers stirred to spread their scent.
These blooms and others many-hued look like
The flowers that grow so wide on jungle shrubs.
These women charm the young and wealthy men
Who come from far and near desiring them,
With lying and deceptive words, and press
Their well-decked breasts to theirs in close embrace,
Pretending love till they secure their wealth.
As swarms of soft-winged bees that honey drink
From minute pollens quite forget the blooms
When they are honeyless, so these desert
Their lovers causing them intense distress.
Like birds that are in search of fruits mature,
These rich and well-born men and others come
Attracted by the shining light in which
These women sit adorned with bangles bright
And jewels made of precious, gleaming gold.

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1. *l.* 603. with whom they wish to mate, i.e., their own husbands.

2. *l.* 608. painful sounds. The word 'painful' refers rather to the word 'evening' in the next line. Evenings are painful for those who are in love.

3. *l.* 618. 'They' refers to the prostitutes who are described in the following lines.

முழவின் மகிழ்ந்தனர் ஆடிக் குண்டுநீர்ப்[1]
பனித்துறைக் குவவுமணல் முனைஇ மென்றளிர்க்
கொழுங்கொம்பு கொழுதி நீர்நனை மேவர
நெடுந்தொடர்க் குவளை வடிம்புற அடைச்சி
மணங்கமழ் மனைதொறும் பொய்தல்[2] அயரக்
கணங்கொள் அவுணர்க் கடந்த பொலந்தார்
[3]மாயோன் மேய ஓண நன்னாட்
[4]கோணந் தின்ற வடுவாழ் முகத்த
[5]சாணந் தின்ற சமந்தாங்கு தடக்கை
மறங்கொள் சேரி மாறுபொரு செருவின்
மாறா துற்ற வடுப்படு நெற்றிச்
சுரும்பார் கண்ணிப் பெரும்புகல் மறவர்
கடுங்களி றோட்டலிற் காணுநர் இட்ட
நெடுங்கரைக் காழக நிலம்பர லுறுப்பக்
கடுங்கள் தேறல் மகிழ்சிறந்து திரிதரக்
கணவ ருவப்பப் புதல்வர்ப் பயந்து
பணைத்தேந் திளமுலை அமுதம் ஊறப்
புலவுப்புனிறு தீர்ந்து பொலிந்த சுற்றமொடு
வளமனை மகளிர் குளநீர் அயரத்
திவவுமெய்ந் நிறுத்துச் செவ்வழி பண்ணிக்
குரல்புணர் நல்யாழ் முழவோ டொன்றி
நுண்ணீ ராகுளி[6] இரட்டப் பலவுடன்
ஒண்சுடர் விளக்க முந்துற மடையொடு
[7]நன்மா மயிலின் மென்மெல இயலிக்
கடுஞ்சூன் மகளிர் பேணிக் கைதொழுது
பெருந்தோட் சாலினி மடுப்ப ஒருசார்
அருங்கடி வேலன் முருகொடு வளைஇ
அரிக்கூ டின்னியங் கறங்கநேர் நிறுத்துக்
கார்மலர்க் குறிஞ்சி சூடிக் கடம்பின்
சீர்மிகு நெடுவேட் பேணித் தழூஉப்பிணையூஉ

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1. வரி. ௫௮௫. குண்டு நீர் - ஆழமான நீர்நிலை.

2. வரி. ௫௮௬. பொய்தல் - விளையாட்டு.

3. வரி. ௫௯௧. இக்காலத்தில் மலையாளிகளின் தேசீயத் திருவிழா வான ஓண விழா பண்டைக்காலத்தில் மாயோனாகிய திருமாலின் திருநாளாகக் கொண்டாடப்பட்டது.

4. வரிகள். ௫௯௨-௩. இவை ஆங்கிலத்தில் முழுமையும் பெயர்க்கப் பட்டில.

5. வரி. ௫௯௩. சாணம் - போர்க்கருவிகள்.

6. வரி. ௬௦௬. நுண்ணீர் ஆகுளி - ஒரு சிறுபறை.

7. வரிகள். ௬௦௮ - ௯. கடுஞ்சூன் மகளிர் என்பது வரை ஆங்கிலப் பகுதியில் பெயர்க்கப்படவில்லை.

In houses where the household deities dwell
These harlots charm the hearts of men who come,
And rob their wealth, resembling cruel nymphs
That sport with zest in the bright blue sky. They dance
With glee on sands in bathing places cool
And deep. Then leaving them they pluck the shoots
That grow on branches rich, and with the buds
Of water-lily red weave garlands long
That reach down to the border of their dress.
They go to pleasant houses where they play
The game of gross deceit.[1]
Contentious *maravars* with faces scarred
In unretreating fights in village streets
Where a festival is held to mark the birth
Of Vishnu dark who wears a thick gold wreath
To mark his triumph over Avunars,
Do reel about adorned with *thumbai* buds
Quite drunk with toddy strong ignoring nails
Kept in the long-edged blue dress[2] of mahouts
And scattered in the way of elephants
Whose faces are much scarred, when they pursue
The beasts[3] that run amuck.
Young wealthy mothers who by bearing sons
Fulfil their husbands' wish, take baths in pools
To purify themselves and make their large young breasts
Exude sweet milk; while those in early days
Of motherhood[4] go with their kindred close
To gods to pray that they may be much blest.
They play the *sevvali* tune on fair sweet *yals*
Well-strung to sound in unison with drums
And tabors soft. They march to shrines with lights
And carry offerings such as gifts of food.
They worship with their palms together joined,
And share the offered food with priestesses.
Again, as soothsayers dread attribute ills
To Muruga, women wearing *kurinchi* blooms
That ope in rainy months, adore with zeal
This god who wears the blooms of *kadamba*.
To strident sounds of instruments they tread

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1. *l.* 649. The game of gross deceit. The word பொய்தல் means simply game.

2. *l.* 657. blue dress. The word காழகம் (காழ்+அகம்) means black soil or space. The translator has mistaken the word காழகம் to be a single word and has given this meaning.

3. *l.* 660. The beasts, i.e., the elephants.

4. *ll.* 664-5. those in early days of motherhood. This phrase refers to the 'young wealthy mothers' mentioned in *l.*661.

மன்றுதொறு நின்ற குரவை சேரிதொறும்
உரையும் பாட்டும் ஆட்டும் விரைஇ
வேறுவேறு கம்பலை வெறிகொள்பு மயங்கிப்
பேரிசை நன்னன் பெரும்பெயர் நன்னாட்
சேரி விழவின் ஆர்ப்பெழுந் தாங்கு
முந்தை யாமம் சென்ற பின்றைப்
பணிலங் கலியவிந் தடங்கக் காழ்சாய்த்து
நொடைநவில் நெடுங்கடை அடைத்து மடமதர்
ஒள்ளிழை மகளிர் பள்ளி யயர
நல்வரி இருஅல் புரையு மெல்லடை
அயிருருப் புற்ற ஆடமை விசயங்
கவவொடு பிடித்த வகையமை மோதகந்[1]
தீஞ்சேற்றுக் கூவியர் தூங்குவனர் உறங்க
விழவி னாடும் வயிரியர் மடியப்
பாடான் றவிந்த பனிக்கடல் புரையப்
பாயல் வளர்வோர் கண்ணினிது மடுப்பப்
பானாட் கொண்ட கங்கு லிடையது
பேயும் அணங்கும் உருவுகொண் டாய்கோற்
கூற்றக் கொஃறேர் கழுதொடு கொட்ப
இரும்பிடி மேஎந்தோ லன்ன இருள்சேர்பு
கல்லு மரனுந் துணிக்குங் கூர்மைத்
தொடலை வாளர் தொடுதோ லடியர்
குறங்கிடைப் பதித்த கூர்நுனைக் குறும்பிடிச்
சிறந்த கருமை நுண்வினை நுணங்கறல்
நிறங்கவர்பு புனைந்த நீலக் கச்சினர்
மென்னூல் ஏணிப் பன்மாண் சுற்றினர்
நிலனகழ் உளியர் கலனசைஇக் கொட்கும்
கண்மா றாடவர்[2] ஒடுக்க மொற்றி
வயக்களிறு பார்க்கும் வயப்புலி போலத்
துஞ்சாக் கண்ணர் அஞ்சாக் கொள்கையர்
அறிந்தோர் புகழ்த்த ஆண்மையர் செறிந்த
நூல்வழிப் பிழையா நுணங்குநுண் டேர்ச்சி
ஊர்காப் பாளர் ஊக்கருங் கணையினர்
தேர்வழங்கு தெருவி னீர்திரண் டொழுக
மழையமைந் துற்ற அரைநா ளமயமும்
அசைவிலர் எழுந்து நயம்வந்து வழங்கலிற்
கடவுள் வழங்குங் கையறு கங்குலும்

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1. வரி. ௬௨௬. மோதகம் - கொழுக்கட்டை.

2. வரி. ௬௪௨. கண்மாறு ஆடவர் - விழித்த கண் இமைக்கும் அளவிலே மறைகின்ற கள்வர்.

Rude rustic measures[1] in the temple courts
Embracing one another joining hands,
And much indulge in noisy cries and songs.
All these together mixed cause clamour great
Such as one hears at rustic festivals
In which they celebrate great Nannan's day.
Thus ends the first half of the night.

The sound of conch shells cease. The shops are shut,
The screens put down, where things have been on sale.
Bejewelled modest dames retire to sleep.
Breadmakers that sold jelly wafers soft
That look like strip-ed honeycombs and cakes
With coconut sugar sweet and pulse stuffed in
And flour with jelly mixed, are now asleep.
So are the men that dance at festivals.
Those lying down are steeped in slumber sweet,
Resembling the cold and noisy sea at rest.
It is now dead of night, and goblins dread
And goddesses with vampires roam about
Assuming human forms.

The burglars in the town are dark, with skins
Resembling those of elephants[2]. They're armed
With chisels sharp that cut through stone and wood.
Their swords hang by their sides. Their feet are shod
With leather sandals, and they wear a dress
Of minute workmanship. Their thighs are hid
With sharp bent knives, and belts of many hues
Well wrought they wear, and hanging round their waists
Are ladders made of ropes. These roam about
Intent on stealing precious things. They hide
Themselves in the twinkling of an eye.

But there are watchmen who with ease find out
The lairs of burglars, and they pounce on them
On a sudden, as a tiger, on a boar[3],
They work with sleepless eyes devoid of fear.
Their valour is admired by those who know
The burglar's art. They are the city's guard,
And have a minute knowledge of the law
From which they ne'er depart. None could elude
Their arrows sharp. At midnight e'en when rains

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1. *l.* 678. Rude rustic measures, i. e., Kuravai dances.

2. *l.* 699. Elephants, i. e., female elephants.

3. *l.* 711. On a boar. 'On a male-elephant' is meant in the original.

அச்ச மறியா தேம மாகிய
மற்றை யாமம் பகலுறக் கழிப்பிப்
போதுபிணி விட்ட கமழ்நறும் பொய்கைத்
[1]தாதுண் தும்பி போது முரன்றாங்கு
ஓத லந்தணர் வேதம் பாடச்
சீரினிது கொண்டு நரம்பினி தியக்கி
யாழோர் மருதம் பண்ணக் காழோர்
கடுங்களிறு கவளங் கைப்ப நெடுந்தேர்ப்
பணைநிலைப் புரவி புல்லுளுத் தெவிட்டப்
பல்வேறு பண்ணியக் கடைமெழுக் குறுப்பக்
கள்ளோர் களிநொடை நுவல இல்லோர்
நயந்த காதலர் கவவுப்பிணித் துஞ்சிப்
புலர்ந்துவிரி விடிய லெய்த விரும்பிக்
கண்பொரா வெறிக்கு மின்னுக்கொடி புரைய
ஒண்பொ னவிரிழை தெழிப்ப இயலித்
திண்சுவர் நல்லிற் கதவங் கரைய
உண்டுமகிழ் தட்ட மழலை நாவிற்
பழஞ்செருக் காளர் தழங்குகுரல் தோன்றச்
சூதர் வாழ்த்த மாகதர் நுவல
வேதா ளிகரொடு நாழிகை இசைப்ப
இமிழ்முர சிரங்க ஏறுமாறு சிலைப்பப்
பொறிமயிர் வாரணம் வைகறை இயம்ப
யானையங் குருகின்[2] சேவலொடு காமர்
அன்னங் கரைய அணிமயில் அகவப்
பிடிபுணர் பெருங்களிறு முழங்க முழுவலிக்
கூட்டுறை வயமாப் புலியொடு குழும
வான நீங்கிய நீனிற விசும்பின்
மின்னுநிமிர்ந் தனைய ராகி நறவுமகிழ்ந்து
மாணிழை மகளிர் புலந்தனர் பரிந்த
பரூஉக்கா ழாரஞ் சொரிந்த முத்தமொடு
பொன்சுடு நெருப்பி னிலமுக் கென்ன
அம்மென் குரும்பைக் காய்படு பிறவுந்
தருமணன் முற்றத் தரிஞிமி றார்ப்ப
மென்பூஞ் செம்மலொடு நன்கலஞ் சீப்ப
இரவுத்தலைப் பெயரு மேம வைகறை

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1. வரிகள். ௬௫௫ - ௬௮௬. இம் முப்பத்தொரு வரிகளிலும், பண்டைக்கால மதுரையில் விடியற்காலத்தே எழுகின்ற பலவகை ஒலிகளையும் நாம் கேட்கும்படி செய்கிறார் புலவர். மனச்செவியால் கேட்டின்புறுக.

2. வரி. ௬௭௪. யானையங்குருகு - சக்கரவாகப்புள்.

Do fall and flood the streets where chariots roll,
They do not in their duty fail, but go
About with zeal. It is the middle watch
When gods do move about, and no one works.
This portion of the night thus ends.
It is now morning, and the Brahmins chant
The Vedas, and their voice is like the hum
Of bees that drink the honey of the flowers
That blossom in sweet-scented lakes. The bards
That play on *yals* do sweetly tune the strings
And sing the *marutham* songs. Mahouts now feed
Their elephants. The horses that are stalled
And used in chariots tall their fodder spurn.
The traders that sell various dainties smear
The floors with cow-dung. Toddy-sellers name
The price of drinks. The housewives that did pass
The night with mates beloved in sweet embrace
Are now astir to do their work at dawn,
And go about adorned with jewels fine
Of shining gold that like the lightning streak
Doth dazzle the eye. The screech of opening doors
Of strong-walled houses is now loudly heard.
The drunkards old that speak with stuttering voice
Well primed with drink shout loud. Some standing up,
And others seated, utter words of praise.
The sounds of those who eulogise is heard.
Those who announce the hours proclaim them loud.
The bright-combed cock proclaims that it is dawn.
The males of swans and cranes invite their mates.
And peacocks call their hens. The mingled roar
Of mated elephants, of various beasts
And of strong tigers caged, doth fill the air.
Dames wearing jewels bright whose faces shine
Like lighting in the clear, blue sky are cheered
By wine, and spurn the embraces of their mates.
They sweep the sand-strewn courtyards where the bees
And beetles hum, and green arecanuts fall.
The yards look like the ground on which bright gold
Was melted in a fire. It is bestrewn
With faded blooms and many pretty things,
And looks as though a string of pearls unstrung
And other gems lie scattered. Darkness flees;
It is now dawn that brings security.

To the town are brought huge elephants with tusks
Upraised, abandoned in the battle-field
That overthrew broad-shouldered warrior foes
And wrought great havoc too on other men.

மைபடு பெருந்தோள் மழவ ரோட்டி
இடைப்புலத் தொழிந்த ஏந்துகோட் டியானை
பகைப்புலங் கவர்ந்த பாய்பரிப் புரவி
வேல்கோ லாக ஆள்செல நூறிக்
காய்சின முன்பிற் கடுங்கட் கூளியர்
ஊர்சுடு விளக்கிற் றந்த ஆயமும்
நாடுடை நல்லெயில் அணங்குடைத் தோட்டி
நாடொறும் விளங்கக் கைதொழூஉப் பழிச்சி
நாடர வந்த விழுக்கல மனைத்தும்
கங்கையம் பேரியாறு கடற்படர்ந் தாங்கு
அளந்துகடை யறியா வளங்கெழு தாரமொடு
புத்தே ளுலகம் கவினிக் காண்வர
மிக்குப்புகழ் எய்திய பெரும்பெயர் மதுரைச்
சினைதலை மணந்த சுரும்புபடு செந்தீ
ஒண்பூம் பிண்டி அவிழ்ந்த காவிற்
சுடர்பொழிந் தேறிய விளங்குகதிர் ஞாயிற்று
இலங்குகதி ரிளவெயிற் றோன்றி யன்ன
தமனியம் வளைஇய தாவில் விளங்கிழை
நிலம்விளக் குறுப்ப மேதகப் பொலிந்து
மயிலோ ரன்ன சாயல் மாவின்
தளிரே ரன்ன மேனித் தளிர்ப்புறத்து
ஈர்க்கி னரும்பிய திதலையர் கூரெயிற்று
ஒண்குழை புணரிய வண்டாழ் காதிற்
கடவுட்கயத் தமன்ற சுடரிதழ்த் தாமரைத்
தாதுபடு பெரும்போது புரையும் வாண்முகத்து
ஆய்தொடி மகளிர் நறுந்தோள் புணர்ந்து
கோதையிற் பொலிந்த சேக்கைத் துஞ்சித்
திருந்துதுயில் எடுப்ப இனிதி னெழுந்து
திண்கா ழார நீவிக் கதிர்விடு
ஒண்காழ் ஆரங் கவைஇய மார்பின்
வரிக்கடைப் பிரச மூசுவன மொய்ப்ப
எருத்தந் தாழ்ந்த விரவுப்பூண் தெரியற்
பொலஞ்செயப் பொலிந்த நலம்பெறு விளக்கம்
வலிகெழு தடக்கைத் தொடியொடு சுடர்வரச்
சோறமை வுற்ற நீருடைக் கலிங்கம்
உடையணி பொலியக் குறைவின்று கவைஇ
வல்லோன் தைஇய வரிப்புனை பாவை
முருகியன் றன்ன உருவினை யாகி
வருபுனற் கற்சிறை கடுப்ப விடையறுத்து
ஒன்னா ரோட்டிய செருப்புகல் மறவர்

Swift horses too are brought here from the lands
Of foes; the herds that angry, strong and cruel men
Brought driving with their spear destroying foes
By the light of burning towns; the rampart gates
Of towns impregnable seized from their foes;
The jewels brought as tributes day by day
To the king to whom his foes obeisance make;
And many other things as measureless
As the waters of the splendid Ganges great
That with a thousand mouths flows into the sea.
This is the Madura town far-famed and rich
And splendid like the abode of gods.

The king reposes on a bed adorned
With garlands rich. He doth embrace fair dames
Who shine like morning rays the bright sun pours
Ascending in the sky o'er *asoka* groves
On whose dense branches grow bright fire-red blooms
On which bees feed. They wear gold jewels bright
Inlaid with gems, and bring distinction great
To the land. They have the peacock's pretty looks
And a fair skin of the tint of mango shoots
O'erspread with beauty spots resembling lines
Appearing on the back of petals fair.
Their teeth are sharp, their pretty ears adorned
With rings are bright and low; their faces shine
Like fire-red petals of the pollened blooms
Of the lotus dear to gods that densely grows
In ponds, and they wear bangles chosen well.
He rises from sweet sleep with pleasant thoughts.
He looks like the painted picture of a god.
He smears thick sandal paste upon his breast
On which lie ropes of pearls. Around the neck
Are garlands made of various blossoms which
Striped honey bees and other insects seek.
Rings made of gold inlaid with sparkling gems
Along with bracelets bright his sturdy hands
Adorn. The clothes that he puts on are starched,
And over it he wears fine jewels bright
That makes him look imposing quite.

The soldiers great in war that bar the way
Of foes and put them to the rout exalt
The valour thy victorious swords reveal.
Thou dost invite brave warriors who received
Upon their brows the arrows sped from foes,
And who with strong arms held the reins of steeds;
Those valiant men that fought from ramparts tall

வாள்வலம் புணர்ந்தநின் தாள்வலம் வாழ்த்த
வில்லைக் கவைஇக் கணைதாங்கு மார்பின்
மாதாங் கெறுழ்த்தோள் மறவர்த் தம்மின்
கல்லிடித் தியற்றிய இட்டுவாய்க் கிடங்கின்
நல்லெயி லுழந்த செல்வர்த் தம்மின்
கொல்லேற்றுப் பைந்தோல் சீவாது போர்த்த
மாக்கண் முரசம் ஓவில கறங்க
எரிநிமிர்ந் தன்ன தானை நாப்பண்
பெருநல் யானை போர்க்களத் தொழிய
விழுமிய வீழ்ந்த குருசிலர்த் தம்மின்
[1]புரையோர்க்குத் தொடுத்த பொலம்பூந் தும்பை
நீர்யார் என்னாது முறைகருதுபு சூட்டிக்
காழ்மண் டெஃகமொடு கணையலைக் கலங்கிப்
பிரிபிணை யரிந்த நிறஞ்சிதை கவயத்து
வானத் தன்ன வளநகர் பொற்ப
நோன்குறட் டன்ன ஊன்சாய் மார்பின்
உயர்ந்த உதவி ஊக்கலர்த் தம்மின்
நிவந்த யானைக் கணநிரை கவர்ந்த
புலர்ந்த சாந்தின் விரவுப்பூந் தெரியற்
பெருஞ்செய் ஆடவர்த் தம்மின் பிறரும்
யாவரும் வருக ஏனோருந் தம்மென
வரையா வாயிற் செறாஅ திருந்து
பாணர் வருக பாட்டியர் வருக
யாணர்ப் புலவரொடு வயிரியர் வருகென
இருங்கிளை புரக்கும் இரவலர்க் கெல்லாம்
கொடுஞ்சி நெடுந்தேர் களிற்றொடும் வீசிக்
களந்தோறும் கள்ளரிப்ப
மரந்தோறு மைவீழ்ப்ப
நிணவூன் சுட் டுருக்கமைய
நெய்கனிந்து வறையார்ப்பக்
குருஉக்குய்ப்புகை மழைமங்குலிற்
பரந்துதோன்றா வியனகராற்
பல்சாலை முதுகுடுமியின்
நல்வேள்வித் துறைபோகிய
தொல்லாணை நல்லாசிரியர்
புணர்கூட்டுண்ட புகழ்சால்சிறப்பின்
நிலந்தரு திருவி னெடியோன் போல
வியப்புஞ் சால்புஞ் செம்மை சான்றோர்

1. வரிகள் : எ௩எ - எ௪௩. இவை ஆங்கிலத்தில் சுருக்கமாகப் பெயர்க்கப்பட்டுள்ளன.

Whose narrow moats were made of well-hewn stones;
The wounded leaders great who did cut down
Big elephants advancing into battle-fields
That were like burning fires[1]; those men who helped
In making towns well flourish like the abodes
Of gods once more, observed well ancient ways,
Fought for their friends, wore *thumbai* blooms of gold,
Were wounded on their chests[2] which much-stained shields
Well joined together gapless did protect,
And fought with spear-heads fixed to handles long;
And those who had a crowd of elephants,
Who smeared themselves with fragrant sandal paste,
Who wore imposing wreaths and who performed
Great deeds. All these and others he invites
To enter at his gates. He welcomes too
Bards, singers[3], songstresses, and dancers all
Without inquiring who they are. To them
And to their kin who go to him for gifts
He gives tall chariots decked with lotus tops,
And elephants.

In various places toddy is well strained,
And under trees fat sheep are killed for food.
When flesh is fried its blood doth melted flow.
Food fried in ghee doth make a sizzling noise.
The coloured smoke that issues from the food
When it is flavoured seems to spread like clouds.

Thou art as great as that great Pandyan king
Named Mutukudumi who earned high praise
Performing many sacrificial rites,
And who acquired high truths from sages great
Well-versed in ancient lore, and experts great
In holy practices that teach like Nediyon[4]
Who in himself embraces all the world.
Thou art by many perfect, worthy men
Praised much for wisdom high and virtues great.
Thou hast as gifts bestowed rare, precious things,

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1. *l.* 814. burning fires. After this substitute the following: 'while the drums covered by the hides of a bull which killed tigers are beaten.'

2. *l.* 818. Their chests were as strong as the body of the carts.

3. *l.* 826. singers, i. e., poets.

4. *l.* 842. 'Nediyon' is the proper name of a Pandyan king, an ancestor of Nedunjeliyan.

பலர்வாய்ப் புகரறு சிறப்பிற் ரோன்றி
அரியதந்து குடியகற்றிப்
பெரியகற் றிசைவிளக்கி
முந்நீர் நாப்பண் ஞாயிறு போலவும்
பன்மீன் நடுவண் திங்கள் போலவும்
பூத்த சுற்றமொடு பொலிந்தினிது விளங்கிப்
பொய்யா நல்லிசை நிறுத்த புனைதார்ப்
பெரும்பெயர் மாறன் தலைவ னாகக்
கடந்தடு வாய்வாள் இளம்பல் கோசர்
இயனெறி மரபினின் வாய்மொழி கேட்பப்
பொலம்பூண் ஐவர் உட்படப் புகழ்ந்த
மறமிகு சிறப்பிற் குறுநில மன்ன
ரவரும் பிறரும் துவன்றிப்
பொற்புவிளங்கு புகழவை நிற்புகழ்ந் தேத்த
இலங்கிழை மகளிர் பொலங்கலத் தேந்திய
மணங்கமழ் தேறல் மடுப்ப நாளும்
மகிழ்ந்தினி துறைமதி பெரும
வரைந்துநீ பெற்ற நல்லூ ழியையே.

Increased thy kingdom's wealth, learnt worthy lore,
Established well thy fame, and, like the sun
That in the ocean shines, and like the moon
Amidst the stars, thou art distinguished well
Among thy noble kindred. Kosars armed
With cruel swords whose chieftain is that prince,
Great Maran, decked with woven wreaths, who made
His name secure ; the famous kinsmen five
Possessed of jewels rare ; and vassal chiefs
That warlike are and others heed thy hests,
Because thy virtues are esteemed so high.
Drink thou the fragrant wine from golden cups
By maids bejewelled served, and happy be
Throughout the allotted portion of thy life.

NOTES

5. *revolving to the right*. A conventional expression. See Note on *P. P. Padai*, l. 27. Cf. *T. M. Padai*, l. 4; *M. Pattu*, l. 4.

12-13 *elephants—earth*. According to mythology four elephants support the earth. The kings ruled their kingdoms so well that the burden of the elephants was lightened.

19. *spoke the truth*. Truthfulness is a virtue on which early Tamils placed a great value. Cf. *P. Palai* l. 245.

22. *lord of hills*. Nedunjeliyan, the Pandyan king.

23. *ancient god*. An obscure passage. Three explanations have been given. Nach. says that the god is Agastiyar, who drove out Ravana. Others say that it refers to Siva that overcame Yama, the god of death, who is sometimes called the Lord of the South. The best explanation seems to be Rama that conquered Ravana. The meaning is that Nedunjeliyan is fit to be ranked next to Rama.

26-28. A very striking, but revolting picture. Cf *T. M. Padai* ll. 73-87; *S. P. Padai* ll. 262-266.

46-47. A hyperbole.

51. *two famous kings*. The Chera and Chola kings.

67-68. *Comorin—Himalayas*. A hyperbole. Cf. *S. P. Padai*, l. 60.

69. *Saliyur*. Some render it as Nellore. Both the names imply "a town named after rice," and both of them were great Pandyan seaports.

75. *treble sea*. Probably sea supplied by the waters of rivers, springs and rains. For other interpretations see note on l. 514 *P. P. Padai*.

82-83. *Basket pails; buckets*. The words in the text are ஆம்பி and இழாஅர். These names refer to different kinds of buckets used in irrigation.

97. *Muduvellilai*. A minor chief's territory.

101. *the constant star*. The change of the course of a star was thought to bring disaster. Cf. *P. Palai* 1, 2.

119-123. A description of the battle of Alanganam, one of the great decisive battles of the ancient world, where young Nedunjeliyan defeated the Chera and Chola monarchs. See Introduction: Nedunjeliyan.

127. *Korkai's town*. Korkai was the first capital of the Pandyan kingdom. It was a great seaport, and was famous for trade in pearls.

145-168. Compare this vivid picture of the devastation of a conquered territory with a similar picture in *P. Palai* ll. 294-334.

171. *god of war*. Muruga.

182-184 and 191-202. These lines give an account of the king's splendid character.

202. *May Maya die*. Maya means illusion. The Aryans regarded this world as an illusion, while the Dravidians took life seriously and enjoyed it. The object of the poem is brought out in these lines, viz. to wean the king from absorption in worldly ambition and to encourage him to live the higher life. These lines also show how far Aryan ideas penetrated the Tamil land during the reign of this king.

204. *one great thing*. Realisation of oneself as a part of the Universal Soul by the loss of all desires. This is a Vedantic doctrine.

225. *Vanchi blooms.* They are worn by warriors of the *mullai* region. See General Introduction to *Pattupattu* : *Agam* and *Puram*.

239 seq. Here begins the description of the five kinds of regions of the Pandyan kingdom. This kingdom had all the five regions, while the Chera had only the *kurinchi* (hill), and the Chola, only the *marutham* (field) tracts.

239-278. Description of the *marutham* tract.

272. *the pleasant sacred mount.* Tiruparankunram, one of the shrines sacred to Muruga, described in *T. M. Padai*. See Introduction to that poem.

277. *the panars.* They were considered to be low, and had their dwellings on the outskirts of the city. See General Introduction to *Pattupattu : Attrupadai*.

279-293. Description of the *mullai* tract.

294-311. Description of the *kurinchi* tract.

312-327. Description of the *palai* tract.

328 340. Description of the *neithal* tract.

In the description of the *neithal* region we have an account of the trade carried on with foreign countries.

349-371. A description of the land along the Vaigai.

372. Here begins the description of the city of Madura, the most important part of the poem.

374. *Lakshmi.* The goddess of wealth.

376-378. *gates—hills.* The city of Madura was noted for its lofty towers, and so was called Nanmadakudal (the city of four towers), or simply Kudal as in *T. M. Padai* in line 71 of the text.

392. Here begins the description of the morning scenes.

393-405. Various flags are described. There is a similar description of the flags of Kaveripattinam in *P. Palai* ll. 181-210. These flags were hung to indicate public places.

413-419. For the vivid simile see Introduction : Similes.

426-427. *the soldiers—elephants.* An exaggeration.

439. *Fear—lives.* The idea is that the traffic is so great and the king's forces so throng the streets that people are afraid to pass through the streets.

447-458. Description of female beauty.

465-470. *seventh eve.* It was a custom of people to bathe on the seventh day after the full moon.

467. *bathe—sins.* Washing away sins by bathing is more an Aryan belief than a Dravidian one. Cf. *P. Palai*, l. 110.

471. Here begins the description of evening scenes.

497-511. From these lines we can form an idea of the religious life and worship of the people. See Indroduction.

502-505. *the god.* Siva.

511. *protect the world.* Vishnu.

513. *rishis—Vedas.* Brahmin ascetics.

515. *one with the Universe.* The Vedanta doctrine is that man is a of the Universal Soul.

516. *high heaven—earth.* They become *jivan muktas*, those freed from birth's bonds.

519. *in gardens—live monks.* While Brahmin monks lived in caves, Buddhist and Jain monks lived in gardens.

533-538. Impartiality is always insisted on as a necessary quality in judges.

539. *turbaned councillors.* A topical touch.

540. *kavithi.* Cf. Muhammadan *kathi.*

hermits. The kings of old stood in awe of ascetics, and were guided by them.

547-554. *merchants — rules.* The honesty of merchant farmers is celebrated in the well-known passage in *P. Palai* ll. 244-251.

555-559. *officials—four kinds.* There are five kinds of officers: ministers, priests, generals, ambassadors, and spies. Four are spoken of here as ministers have already been described.

557. *four-tongued Kosars.* Kosars were a northern tribe from the Tulu country who invaded the South and settled down in the region now known as the Coimbatore District. They spoke four languages probably because they came from four language areas : Telugu, Kanarese, Tulu and Tamil. Even now one hears these four languages spoken in this district.

Nach., however, explains these lines as Kosars belonging to four castes who never departed from their plighted word.

564. *Those who buy copper.* Coppersmiths.

567. *Various things in motions.* The pictures seem to be in motion.

576. seq. The account of the evening market is resumed.

587-596. An allusion to the sea-faring life of the people.

597. Here begins the account of the night life of the people.

625-649. An account of the harlots of the city. A necessary concomitant of civilisation!

654. *Avunars.* They correspond to the Titans of Greek mythology.

661. *bearing sons.* They thought that the birth of a son freed them from evils in the next birth.

667. *sevvali tune.* A tune that is sung in the evening.

673. *soothsayers.* Priests of Muruga called *Velans.*

678. *rustic measures.* Noisy dancing and singing was a regular feature of Muruga festivals. Cf. *P. Palai*, ll. 177-180.

683. *Nannan's day.* Nannan is the patron referred to in *M. P. Kadam.* This is one of the few references to Nannan in early Tamil poems.

688-689. *wafers—honeycombs.* Such a preparation is now called தேரட்டக.

690-691. *cakes—stuffed in.* They are now known as கொழுக்கட்டை.

713-714. *who know the burglar's art.* This means those who are conversant with the art of thieving. We may infer from this that thieving was reduced to a science.

721. *gods.* Minor gods.

728. *marutham songs.* Songs peculiar to the *marutham* region.

741-742. *Some standing...praise.* Cf. *M. P. Kadam* l. 98.

749. *tigers caged.* There must have been a zoo in the city.

753. *sweep—courtyard.* The remnants of the night's revelries.

773-774. For a similar comparison see *M. P. Kadam* ll. 657-659.

779. *embrace fair dames.* Polygamy was prevalent in those days.

782-792. Another description of female beauty.

801. *starched.* A topical touch.

817. *thumbai blooms.* They were worn by the warriors of the *neithal* region. See General Introduction to *Pattupattu : Agam* and *Puram.*

836. *flavoured.* The flavouring process is called in Tamil தாளித்தல்.

837-860. Indirect advice and tactful praise.

838. *Muthukudumi.* A Pandyan king who had the surname of Palyagasalay (the performer of many sacrifices).

842. *Nediyon.* Krishna who taught Arjuna. His teachings are contained in the Bhagavat Gita.

MALAIPADUKADAM

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INTRODUCTION

NAME

The title of the poem means literally the secretion (*kadaam*) oozing (*padu*) from the mountain (*malai*). The mountain resembles the elephant in heat, from which flows a secretion. Secretion here is metonymy for sound. In plain words the title means the sounds issuing from a mountainous region. This title is taken from a significant phrase found in lines (tr.) 347-348, where the echoes in the mountain region are compared to the noise made by roaring elephants in rut. The poem has another name, *Koottharattrupadai*, which means a poem that directs actors (*kootthars*) to a patron. (See General Introduction to *Pattupattu: Attrupadai*).

SUBJECT MATTER

The poem is mostly a description of the mountainous country of king Nannan, and of his qualities. It begins with an account of actors, their women and their various musical instruments. This is followed by a description of the beauty of the female singers in the troupe. Then Nannan's virtues, valour and the greatness of his capital are described. A long description of the flowers, fruits and trees, and of the birds and animals of his kingdom follows. The perils of the journey through the dominions are then vividly brought out. The dancers are told of the hospitality they would receive on the way. After an account of the hunting tribes that dwell on the hills, we come to the portion from which the poem derives its title: the various sounds heard in the mountains. The king's *mullai* lands where shepherds herd their cattle, the fertile *marutham* land in which farmers cultivate their fields and the *neithal* tract inhabited by fishermen are also described. Then follows a description of the guarded palace gates and a graphic account of the tributes piled before Nannan's palace. The poem concludes with an account of the king's virtues, his administration, his wealth, the gracious way in which the actors are treated and the generous rewards given to them.

NANNAN

The patron whose glories are sung in this poem is Nannan, about whose exploits very little is known. He is known only by this poem, a casual reference in *Maduraikanchi* (tr. l. 683)

and allusions in a few other early poems. We are told in this poem that he was the son of a king of the same name. We also know from the poem that he was the ruler of the region watered by the Seyaru which is now known as Chanmuganathi. The mountains of his land are known as the Naviram hills, which are said to be the abode of Siva. His capital was called Chenkama or Chenkamma, and was situated west of Tiruvannamalai. The country over which he ruled is called Palakunrakottam (land of many hills), which is one of the 24 divisions of the Thondai district of the Chola kingdom.

He is spoken of in this poem as a brave warrior who like Siva inspires fear in the hearts of his enemies. He was surrounded by wise counsellors, and his courtiers were magnanimous in the treatment of learned men who came to his court. There is a reference to his wife as a lady of great chastity.

SOCIAL LIFE

There are in this poem a number of references to the customs and conditions peculiar to the age. The other name, *Kootharattrupadai*, is given to the poem because great prominence is given to actors and music in it. In the opening lines of it there is a good account of the various musical instruments that were used in early times: the big drum, the *aguli* (small drum), the cymbal, the horn, the long oboe, the pipe, the flute, the *karadikai* (a peculiar drum), the *ellari* (large cymbal) and the *patalai* (wide-faced drum). They were carried in bags, and resembled a bunch of jak fruit. There was dancing at festivals, and hillmen and their wives danced in pairs to amuse themselves. There were specially constructed dancing stages. There were special songs sung by women when they pounded rice. Hillmen's wives sang songs to alleviate the pain caused by wounds received by their husbands while hunting. They had separate tunes appropriate to the five various conventional tracts. Of these *kurinchi* and *marutham* tunes are mentioned in the poem. (See General Introduction to *Pattupattu*: Music). Musicians were kept at the court of the king. The travelling *kootthars* were instructed to sing according to the rules of music. All this shows that music was then in an advanced state.

Rice was the staple food, and there were two kinds: white rice and bamboo rice which were grown on wild lands. The people were not vegetarians. Vegetarianism was introduced into South India only after the advent of the Aryans, and it was strengthened by Buddhist and Jain influences. People ate not only the flesh of rams, but also that of porcupines, pigs and boars, with the blood still fresh. Honey, edible roots, buffalo curds preserved in bamboo pipes and *aval* prepared from crushed rice are articles of food mentioned. They carried about their

foodstuffs on poles made of elephant tusks. There is an account of a delicious meal prepared by mixing the flour of the jak fruit seeds, tamarind fruit and butter milk. Among fruits, the jak, the mango and the plantain (*mukkani* or three great fruits) are mentioned. The jak fruit seems to have been abundant, as we note that they floated down rivers and were eaten by monkeys. The traditional hospitality of the Tamil people is brought out in many places. The people are said to hurry to welcome strangers as they would to rescue a drowning man, and invite them to share pot-luck with them. They prepared delicious meals for their guests, and the women too modest tc give the invitation themselves asked their children to do so, and these called the strangers by some term of relationship.

A noteworthy custom mentioned is that a woman discarded her bangles when she became a mother. The women wore their hair in five-fold plaits. Ordinary women wore practically no woven clothing, but covered their bodies with leaves and flowers. Rich women, however, wore fine-spun clothes, as may be inferred from the mention of such garments given to dancing women. It is curious that the emphasis then was more on ornaments than on clothing, and even nude women wore plenty of ornaments. The rude hunters' wives decorated themselves with flowers. People in hilly places lived in huts walled with clay and covered with thatch. Poor people slept on mats made of deer skins. The cities had palaces and very wide streets. The king sat on a throne in the audience hall, and was surrounded by his counsellors.

Grass knots were placed on cross-roads to indicate the proper path in which people should go. There were memorial stones erected to mark the places in which heroes were buried. Buying and selling were by barter. People amused themselves watching bull-fights. Fire was made in the hill districts by rubbing sticks together. Statues are mentioned. Did they know sculpture ? That no remains of statues are found is significant.

The mention of Pleiades brings up the question whether the people of South India had a system of astronomy in those days. The text has *al* (அல்) which means fire or shining object. This is only an abbreviated form of *alarkuttam* (group of shining ones) corresponding to the Sanskrit *agninakshatram*. No doubt the Aryans must have enlarged the Dravidians' knowledge of astronomy, but the latter seem to have had a system of their own, however rudimentary.

RELIGION

The king seems to have been a devotee of Siva, as there was a famous shrine of this god on the Naviram hill, but the

ancient war-god, Muruga, also was worshipped. Gods were supposed to reside in pillars dedicated for the purpose. In fact, before images came into use, these *kandus* (pillars) were the objects of worship. The people were reverent, and the actors were told that they should worship the "great god," probably Siva.

There is a significant phrase "dare not forget the past" (tr. ll. 264) which means the forgetting of the actions of a previous birth. The word used in the text is *ool* (ஊழ்). Did the Dravidians believe in karma and transmigration before the Aryans came? The fact that a pure Tamil word was used indicates that ancient Tamils had at least a glimpse of this belief. (Cf. *Kurinchipattu* tr. l. 30 and *P. Palai* tr. l. 43).

Two superstitious practices are mentioned; the observance of auspicious hours for starting on a journey, and the praise and worship of malignant beings that are likely to harm men. Even at the present day the cobra is given the flattering name of *nalla-pambu* (good serpent) with the same object. The Greeks and Romans called the Furies, Eumenides (the kindly ones) for the same reason.

LITERARY MERITS

Nature-Pictures

Malaipadukadam is one of the finest of the Ten Idylls, and, if we may judge only by the gorgeous pictures of Nature, it is easily the best. The poem is one stretch of pen-pictures of Nature beautified by countless similes. So it is hard to pick out for special notice particular passages. However, we may refer to a few that come readily to mind.

In the long passage in the first part of the poem the poet gives us pictures of the scenic beauties of the hamlets that are around Nannan's capital: their vegetation, their flowers, and their fruit trees. Then the poet describes with equal vividness the mountain districts; its peacocks, and its honeycombs. Then there are the arresting pictures of forests thick with shady trees which the sun's rays do not penetrate. Again, there are the *marutham* lands with their rice-fields along the river Seyaru. Finer still is the portraiture of the King's palace in front of which are heaped the various presents brought as tributes to him. They are said to resemble the things that the Kaviri sweeps along its course and heaps on the delta at its mouth. Now we come to the finest passage of them all, which is the central theme of the poem: the description of the mountain echoes. The sound of the streams that flow rapidly from the summits of the hills and of the nymphs who bathe in them; the shouts of elephant tamers; the noise made by hillmen who guard the crops; their

dirge for those who were killed in the hunt; the songs of the wives who wish to lessen the pain of their wounded husbands; the shouts of women who gather *vengu* blooms; the thundering noise made by the pregnant elephant when attacked while her mate is away; the cries of grief of the monkey that let slip her young one; the shouts of those who pilfer honeycombs; the war-like cries of hillmen; the noise of the drums that accompany the dancing of hillmen with their wives; the sounds of streams as they flow along stony ground and fall into caverns; the shouts of keepers in extricating elephants caught in the eddies of the wild river; the shouts of damsels driving away birds with their bamboo scaring-rods; the noise made by the fighting of bulls and elks and the accompanying shouts of those who witness the fight; the shouts of boys who set calves to tread out jak seeds; the songs of those who pound the *tinai* grain; the noise of the drums of those who scare away beasts from their gardens: all the echoes of these noises blended together is *malaif padukadam*, and is like the roar of the elephant in rut.

We may select a few arresting single pictures in the descriptions referred to above. The *musundai* creeper's blossoms resemble Pleiades in the bload, black sky; peacocks stand tired after dancing with their tails down; the monkeys leap on the forks of tall bamboos; jungle men stand on high platforms driving away beasts and birds by clapping their hands; the Seyaru flows revolving like the potter's wheel; the lonely stag stands in the forest crying loud; crabs crawl about in the rice-fields; bulls charge at people bellowing; the red-eyed deer runs swiftly out of fear; and the sugar-cane stalks tossed about by strong winds appear like the spears of an army.

These passages show not only the poet's capacity for Nature painting, but also his keen perception for Nature's beauties.

Similes

There are at least seven similes in the poem. But none is of the elaborate kind. Nor is there any long drawn-out simile. A number of these are conventional comparisons. Some are obvious ones. We will notice only such as are striking and original.

In addition to those already noticed under Nature-pictures we may mention the following: the *avarai* blossoms look like drops of curds; their fruits are like sickles; the *varagu's* double stalks are like fingers joined together when a man is arguing; the unopened flowers (*potthi*) of plantains on the hills look like a spear with the point directed against the hill; the *asini* jak fruit when opened looks like a sore mouth; the jak fruit is like a drum; a drum, on the other hand, is like a jak fruit; the strings of the *yal* could be loosened or tightened like a lady's

bangle (cf. tr. ll. 290-291 *S. P. Padai*); the feet of songstresses are like the tongues of panting dogs (cf. tr. l. 23 *S. P. Padai*); the owl's double note is like the sound of the drum beaten on both sides; the locks of children resemble the wool of sheep; the roots of the peacock's feathers are like cowrie shells; arrows fall like rain; different kinds of food are like listening to different tunes; the slices of *varal* fish are like the sides of a drum; *kanthal* blooms look like broken bangles; the streams that flow from hills look like flags of victory; rocks close to each other look like elephants contending in sport; and the clouds on hills are like carded wool.

There is only one hyperbole: pythons are said to swallow elephants. There are a few exaggerated statements such as are used in ordinary speech: Nannan's name would last as long as the world lasts; the hills are sky-high; *kanthal* flower petals are so red that eagles mistake them for flesh; crowds of elephants look like clouds; the palaces touch the sky (sky-scrapers!), and so are elephants; the selfish kings that lived before Nannan are more than the sands of the Seyaru.

There is a piece of puerile criticism of the poem of which Nachchiniarkiniar draws attention. A latter day critic says that the poet has made himself open to the fault of *anandakuttram* (ஆனந்தக் குற்றம்) because in line 141 of the Tamil text he has the words தீயினன்ன (fire-like) which sounds like placing the name of Nannan along with the inauspicious word, fire. It may be explained that some latter day critics classified literary faults under six heads, one of which they called *sollanandakuttram* (fault in phraseology). But that prince of critics, Tolkappiar, classified such faults under ten heads of which this is not one. Such an absurd canon of criticism cannot be found in any other language. This is a good example of the artificial, over-refining tendency of the critical age that followed the creative period of Sangham literature.

THE AUTHOR AND AGE

The author of the poem is Perumkausikanar. From his surname Iraniamuttrattu we know his native village which is situated in the Madura District. From his accurate description of various musical instruments and his frequent references to singing and dancing we may infer that he was versed in music. From his name we may infer that he was a Brahmin. Two of the poems attributed to him are contained in the anthology known as *Nattrinai*. We find the name of Kausikanar as a poet elsewhere also, but we do not know whether we can identify it as belonging to our poet.

As it is difficult to know the period in which Nannan lived, we cannot say with definiteness when this poem was composed. We may be certain, however, that it is one of the later Idylls, judging from the style, and the fact that it is addressed to a chieftain, and not to one of those three great kings, after whose downfall the three kingdoms were divided among minor chiefs. (For further notes on this point see General Introduction to *Pattupattu*: Date of Composition.)

VERSIFICATION

Like most of the other Idylls this poem was written in *asiriappa* metre of the *agaval* verse. (For explanation of this metre see General Introduction to *Pattupattu*: Versification).

மலைபடுகடாம்

இரணிய முட்டத்துப் பெருங்குன்றூர்ப்
பெருங்கௌசிகனார் பல்குன்றக்கோட்டத்துச்
செங்கண்மாத்துவேள் நன்னன்சேய் நன்னனைப் பாடியது

மலைபடுகடாம்

திருமழை தலைஇய இருணிற விசும்பின்
விண்ணதிர் இமிழிசை கடுப்பப் பண்ணமைத்துத்
திண்வார் விசித்த முழவொ டாகுளி
நுண்ணுருக் குற்ற விளங்கடர்ப் பாண்டில்
மின்னிரும் பீலி அணித்தழைக் கோட்டொடு
கண்ணிடை விடுத்த களிற்றுயிர்த் தூம்பின்
[1]இளிப்பயிர் இமிரும் குறும்பரந் தூம்பொடு
விளிப்பது கவரும் தீங்குழல் துதைஇ
நடுவுநின் றிசைக்கும் அரிக்குரல் தட்டை
கடிகவர் பொலிக்கும் வல்வாய் எல்லரி
நொடிதரு பாணிய பதலையும் பிறவும்
கார்கோட் பலவின் காய்த்துணர் கடுப்ப
நேர்சீர் சுருக்கிக் காய கலப்பையிர்
கடுக்கலித் தெழுந்த கண்ணகன் சிலம்பில்
படுத்துவைத் தன்ன பாறை மருங்கின்
எடுத்துநிறுத் தன்ன இட்டருஞ் சிறுநெறி
தொடுத்த வாளியர் துணைபுணர் கானவர்
இடுக்கண் செய்யா தியங்குநர் இயக்கும்
அடுக்கல் மீமிசை அருப்பம் பேணாது
இடிச்சுர நிவப்பின் இயவுக்கொண் டொழுகித்
தொடித்திரி வன்ன தொண்டுபடு திவவின்
கடிப்பகை யனைத்தும் கேள்வி போகாக்
குரலோர்த்துத் தொடுத்த சுகிர்புரி நரம்பின்
அரலை தீர உரீஇ வரகின்
குரல்வார்ந் தன்ன நுண்டுளை இரீஇச்
சிலம்பமை பத்தல் பசையொடு சேர்த்தி
இலங்குதுளை செறிய ஆணி முடுக்கிப்
புதுவது புனைந்த வெண்கை யாப்பமைத்துப்
புதுவது போர்த்த பொன்போற் பச்சை
வதுவை நாறும் வண்டுகமழ் ஐம்பால்
மடந்தை மாண்ட நுடங்கெழில் ஆகத்து
அடங்குமயிர் ஒழுகிய அவ்வாய் கடுப்ப
அகடுசேர்பு பொருந்தி அளவினில் திரியாது
கவடுபடக் கவைஇய சென்றுவாங் குந்தி

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1. *வரி. ௭. இவ்வரியின் கருத்து ஆங்கில மொழிபெயர்ப்புப் பகுதியில் காணப்படவில்லை.*

MALAIPADUKADAM

A band of dancers go along with drums
On which sweet tunes are played. They are made tight
With straps, and sound like the thunder of the sky
O'ercast with clouds that bring enriching rains.
They also have small drums; fine cymbals bright
Of melted brass sheets made; horns on which hang
Fine tassels made of peacock's feathers; flutes
That look like trunks that hang between the eyes
Of elephants; short flutes that sound with these
In unison; the *thattai* drum with straps
That run between the sides; loud cymbals large
That keep good time; one-sided *pathalais*
That serve to measure notes and instruments
Besides these, all enclosed in bags that fit
Them well and look like jak fruit bunches large
Maturing in the rainy months.
There is a narrow path that goes straight up
On mountain sides where many gall trees grow.
The ground is filled with stones. Here hunters armed
With arrows, and their wives point out the way
To those who travel that they may be saved
From troubles great. This band of singers walk
Not minding hardships on this pathway steep
Made on the mountain sides by clearing rocks.
These expert singers play such various tunes
As are enjoyed at courts of wealthy kings
Who take delight in music sweet. They play
On large loud-sounding *yals* constructed well
To suit the rules of music; and they have
Nine strings that could be made or tight or loose
Like women's bangles. They are stretched out quite
Without a knot, and made of strands well picked
And twisted, and by test found musical.
The *yal's* head has a row of little holes
Like ordered grains of *varagu's* ears, and these
Are filled with nails. A new-made ivory bridge
Makes tense the strings. A golden-hued new piece
Of leather fastened well glue is stretched
O'er the head. Its middle like the navel looks;
Its sides are joined, proportioned, high, fork-shaped,
And bent, resembling a woman's stomach fair—
Whose fivefold locks are scented, so that bees
That sit on them themselves are filled with scent—

நுணங்கர நுவறிய[1] நுண்ணீர் மாமைக்
களங்கனி யன்ன கதழ்ந்துகிளர் உருவின்
வணர்ந்தேந்து மருப்பின் வள்ளுயிர்ப் பேரியாழ்
அமைவரப் பண்ணி அருள்நெறி திரியாது[2]
இசைபெறு திருவின் வேத்தவை ஏற்பத்
துறைபல முற்றிய பைதீர் பாணரொடு
உயர்ந்தோங்கு பெருமலை ஊறின் றேறலின்
மதந்தபு ஞமலி நாவி னன்ன
துளங்கியல் மெலிந்த கல்பொரு சீறடிக்
கணங்கொள் தோகையிற் கதுப்பிகுத் தசைஇ[3]
விலங்குமலைத் தமர்ந்த சேயரி நாட்டத்து
இலங்குவளை விறலியர் நிற்புறஞ் சுற்றக்
கயம்புக் கன்ன பயம்படு தண்ணிழல்
புனல்கால் கழீஇய மணல்வார் புறவில்
புலம்புவிட் டிருந்த புனிறில் காட்சிக்[4]
கலம்பெறு கண்ணுளர் ஒக்கல் தலைவ
தூமலர் துவன்றிய கரைபொரு நிவப்பின்
மீமிசை நல்யாறு கடற்படர்ந் தாஅங்கு
யாமவ ணின்றும் வருதும் நீயிரும்
கனிபொழி கானம் கிளையொ டுணீஇய
துனைபறை நிவக்கும் புள்ளின மானப்
புனைதார்ப் பொலிந்த வண்டுபடு மார்பின்
வனைபுனை எழின்முலை வாங்கமைத் திரடோள்
மலர்போல் மழைக்கண் மங்கையர் கணவன்
முனைபாழ் படுக்கும் துன்னருந் துப்பின்
இசைநுவல் வித்தின் நசையே ருழவர்க்குப்
புதுநிறை வந்த புனலஞ் சாயல்
மதிமா றோரா நன்றுணர் சூழ்ச்சி
வின்னவில் தடக்கை மேவரும் பெரும்பூண்
நன்னன்சேய் நன்னற் படர்ந்த கொள்கையொடு
உள்ளினிர் சேறிர் ஆயிற் பொழுதெதிர்ந்த
புள்ளினிர் மன்ற வெற்றாக் குறுதலின்

1. வரி. ௩௫. நுணங்கு அரம் நுவறிய - நுண்ணிய அரத்தாலே அராவின.

2. வரி. ௩௮. அருள்நெறி திரியாது - நூலோர் அருளிச்செய்த நெறியில் பிறழாது.

3. வரி. ௪௪. தோகை விரித்து நிற்கும் மயில்போல மகளிர் தம் நீண்ட கூந்தலை விரித்துத் தாழ்த்தி வைத்திருந்தனர்.

4. வரி. ௪௯. கூத்தர்கள் தம் குழந்தைகளைக் கூட்டிச் செல்லவில்லை

On which lie ordered hair that grow right up
To beauteous breasts attractive to the eye.
Its raised bent handle that is polished smooth
With a sharp file has a decent look, and's black
Like *kala* fruits.
There too are female singers whose small feet,
Which stones do prick resemble moving tongues
Of panting dogs that freely run on paths
In mountains high. Deer-like and red-streaked eyes
They have. They on their wrists wear bangles bright.
Like a flock of peacocks tired, their tails let down[1],
They stand round thee. O chief of this fine band
Who jewels fine receive as gifts! They rest
Relieved of toil, their children left behind,
Beneath refreshing shades that are as cool
As water fresh of pools in which one bathes
In sandy woods where cleansing waters flow.
(A minstrel meets this band and speaks these words :—)
As streams that flow from mountains high whose banks
Are full of flowers do hasten to the sea
And sweep along things in their way, so we
Have come from Nannan great that gave us gifts.
Go then, e'en as a flight of birds that speed
To eat good forest fruits, to him, the son
Of Nannan, with high hopes. His wide breast decked
With garlands is attractive to the bees.
He is the spouse of women chaste with breasts
Resembling those of statues[2], shoulders smooth,
And eyes like blossoms cool. In battle-fields
His strength that could not be withstood doth cause
Great havoc. But to those who noted are
For sowing, so to speak, the seeds of praise
His gifts are like fresh water after drought.
He ever is engaged in worthy things
And entertains not useless thoughts.
His wrists on which he wears fine ornaments
That fit him well are expert in the use
Of the bow. If thou desiring certain gifts
Dost go to him, auspicious is the time
In which thou dost for thy own profit great,
Since thou hast chanced to meet me now.
Do hear me well when I describe to thee
The merits of the way, the places fit

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1. *l.* 54. **their tails let down.** The female singers let down their tresses of hair.

2. *l.* 71. **Resembling those of statues.** 'Paintings' is meant in the original.

ஆற்றின் அளவும் அசையுநற் புலமும்
வீற்றுவளஞ் சுரக்கும்அவ னாடுபடு வல்சியும்
மலையும் சோலையும் மாபுகல் கானமும்
தொலையா நல்லிசை உலகமொடு நிற்பப்
பலர்புறங் கண்டவர் அருங்கலந் தரீஇப்
புலவோர்க்குச் சுரக்கும்அவ னீகை மாரியும்
இகழுநர்ப் பிணிக்கும்[1] ஆற்றலும் புகழுநர்க்கு
அரசுமுழுது கொடுப்பினும் அமரா நோக்கமொடு
தூத்துளி பொழிந்த பொய்யா வானின்
வீயாது சுரக்குமவ னாண்மகி ழிருக்கையும்[2]
நல்லோர் குழீஇய நாநவில் அவையத்து
வல்லா ராயினும் புறமறைத்துச் சென்றோரைச்
சொல்லிக் காட்டிச் சோர்வின்றி விளக்கி
நல்லிதின் இயக்குமவன் சுற்றத் தொழுக்கமும்
நீரகம் பனிக்கும் அஞ்சுவரு கடுந்திறல்
பேரிசை நவிர மேஎ யுறையும்
காரி உண்டிக் கடவுள தியற்கையும்
பாயிருள் நீங்கப் பகல்செய்யா எழுதரு
ஞாயி றன்னவவன் வசையில் சிறப்பும்
இகந்தன ஆயினும் தெவ்வர் தேஎம்
நுகம்படக் கடந்து நூழி லாட்டிப்[3]
புரைத்தோல் வரைப்பின் வேனிழற் புலவோர்க்குக்
கொடைக்கடன் இறுத்தவவன் தொல்லோர் வரவும்
இரைதேர்ந் திவரும் கொடுந்தாள் முதலையொடு
திரைபடக் குழிந்த கல்லகழ் கிடங்கின்
வரைபுரை நிவப்பின் வான்றோய் இஞ்சி
உரைசெல வெறுத்தவவன் மூதூர் மாலையும்
கேளினி வேலைநீ முன்னிய திசையே
மிகுவளம் பழுநிய யாணர் வைப்பிற்
புதுவது வந்தன் றிதுவதன் பண்பே
வான மின்னு வசிவு பொழிய ஆனாது
இட்ட வெல்லாம் பெட்டாங்கு விளையப்
பெயலொடு வைகிய வியன்கண் இரும்புனத்து
அகலிரு விசும்பி னாஅல்[4] போல

1. வரி. எங. இகழுநர்ப் பிணிக்கும் - தன்னை இகழ்ந்திருக்கும் பகைவரைத் தனது ஆட்சிக்குக் கீழ்ப்படுத்தும்.

2. வரி. எசு. நாள்மகிழ் இருக்கை - நாளோலக்கம். காலைப் போதில் அரசர் தம் அரச இருக்கையில் அமர்ந்திருத்தல்.

3. வரி. அஎ. நூழிலாட்டி - கொன்று குவித்து.

4. வரி. க00. ஆஅல் - கார்த்திகை மீன்.

In which thou may'st find rest, the food that grows
In his extensive realm that always yields
Great wealth, the nature of his mountains great,
His groves, his beast-infested woods, his gifts
To poets of rare jewels taken from
Defeated foes, abundant gifts that bring
Undying fame that will endure as long
As the world lasts, and knowledge[1] great with which
He punishes the foes that heed him not.
Hear of his state in his assembly hall
Where he distributes gifts, and not content,
He gives a second time rewarding those
Who either stand or sit while praising him[2],
And those who sing and those who dance with lands[3]
He seized from conquered foes. He gives his gifts
Like those unfailing clouds that ceaseless pour
Pure rain in copious showers. When learned men
Who go to his distinguished court could not
Express themselves in full, his courtiers good
Of breeding high fill up the gap and clear
Hard points so well that all are satisfied.
By nature he is like the god whose food
Is poison, he who lives in Naviram hill,
Who makes the sea-girt earth to tremble much,
Inspires great fear, and with his famous strength
Doth put to flight its foes, just as the sun
Brings in the day removing darkness wide.
His ancestors invaded distant lands
And killed their foes there putting them to flight,
And gave to experts in the war-like art
Of fighting with the spear in the battle-line,
Where stand tall elephants, their due rewards.
Now hear me when I speak of the king's old town
Far famed. Round it are moats with water deep
In which live bent-legged crocodiles that seek
Their prey, and walls that seem like sky-high hills.
Hear also of the lands that lie in the path
On which you wish to go. They have become
Quite new because of added wealth derived
From hamlets rich. The nature of the land
Is this. In it are clouds which lightning splits
That pour down rain as though they wished to please
The people who desire to see the seeds
Which they sow in the earth productive grow.

1. *l.* 94. Knowledge, i.e., power.
2. *l.* 99. Who praise him either sitting or standing.
3. *l.* 100. with lands, i.e., rewarding with lands.

வாலிதின் விரிந்த புன்கொடி முசுண்டை
நீலத் தன்ன விதைப்புன மருங்கின்
மகுளி பாயாது மலிதுளி தழாலின்
அகளத் தன்ன நிறைசுனைப் புறவிற்
கௌவை போகிய கருங்காய் பிடியேழ்
நெய்கொள வொழுகின பல்கவ ரீரெண்
பொய்பொரு கயமுனி முயங்குகை கடுப்பக்
கொய்பத முற்றன குலவுக்குரல் ஏனல்
விளைதயிர்ப் பிதிர்வின் வீயுக் கிருவிதொறும்
குளிர்புரை கொடுங்காய் கொண்டன அவரை
மேதி யன்ன கல்பிறங் கியவின்
வாதிகை யன்ன[1] கவைக்கதிர் இறைஞ்சி
இரும்புகவர் வுற்றன பெரும்புன வரகே
பால்வார்பு கெழீஇப் பல்கவர் வளிபோழ்பு
வாலிதின் விளைந்தன ஐவனம் வெண்ணெல்
வேலீண்டு தொழுதி இரிவுற் றென்னக்
காலுறு துவைப்பிற் கவிழ்க்கனைத் திறைஞ்சிக்
குறையறை வாரா நிவப்பி னறையுற்று
ஆலைக் கலமருந் தீங்கழைக் கரும்பே
புயற்புனிறு போகிய பூமலி புறவின்
அவற்பதங் கொண்டன அம்பொதித் தோரை
தொய்யாது வித்திய துளர்படு துடவை
ஐயவி யமன்ற வெண்காற் செறுவின்
மையென விரிந்தன நீணறு நெய்தல்
செய்யாப் பாவை வளர்ந்துகவின் முற்றிக்
காயங் கொண்டன இஞ்சிமா விருந்து[2]
வயவுப்பிடி முழந்தாள் கடுப்பக் குழிதொறும்
விழுமிதின் வீழ்ந்தன கொழுங்கொடிக் கவலை
காழ்மண் டெஃகம் களிற்றுமுகம் பாய்ந்தென
ஊழ்மல ரொழிமுகை உயர்முகம் தோயத்
துறுகல் சுற்றிய சோலை வாழை
இறுகுகுலை முறுகப் பழுத்த பயம்புக்கு
ஊழுற் றலமரும் உந்தூழ் அகலறைக்
கால மன்றியும் மரம்பயன் கொடுத்தலிற்
காலின் உதிர்ந்தன கருங்கனி நாவல்
மாறுகொள வொழுகின ஊறுநீ ருயவை
நூறொடு குழீஇயின கூவை சேறுசிறந்து

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1. வரி. ககஉ. வாதி கை அன்ன - தருக்கம் செய்பவன் தன் கையை மடக்கியிருப்பதுபோல.

2. வரி. கஉசு. மாஇருந்து - மாவுப்பொருளைத் தம்மிடம் பெற்று.

In spacious lands where rains abundant fall,
The thin *musundai* creeper bears white blooms
Resembling Pleiads in the broad, black sky.
The sesamum that springs up from the seeds
Sown in the fields has many pods that look
Like blue sapphire. In forests, where are ponds
Like water pots, the pods do not turn red,
As drops of rain upon them fall, and they
Mature becoming black. They grow so thick
That only seven of them could well be grasped
Together[1]; and the seeds are full of oil.
The panicum whose ears are intertwined
Like trunks of elephants[2] that fight in sport
Is fit for harvest. On their stubbles short
The *avarai* creeper sheds its blossoms white
That looks like drops of curds ; its fruits are curved
Like a sickle. In wide fields the *varagu* plant,
Quite ready to be reaped with double stalks
Resembling fingers joined together well
By one who argues, lie spread out on rocks
Like buffaloes recumbent on the paths.
In flower-filled forests sheaves of bamboo rice
Matured by rains are ready to be crushed
And into *aval* made. White mustard sown
In unploughed fields that are with weeding hooks
Prepared grows thick becoming quite mature.
The roots of ginger grow in image shapes
Acquiring pungency. Thick *kavalai*
Sends down its tubers into pits, and these
Look like the curv-ed knees of elephants,
And ready to be ground out into flour.
The plantain grows in crowded groves of hills.
Their unblown buds that touch the hills look like
The handled spear that pierces elephants.
Their bunches thick hang down as they mature.
The bamboo rice becoming ripe and fit
For use stand motionless[3]. The fruit trees bear
Beyond their season, and black *naval* fruits
Fall down on rocks when shaken by the wind.
The *uyavi* vine that doth with water vie
In quenching thirst looks cool and spreading grows.
The ashy *koovai* root mature enough

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1. *l.* 140-1. Grasped together, i. e., grasped together within a hand.

2. *l.* 143. Elephants, i.e., young elephants (கயமுனி).

3. *l.* 167. Stand motionless. The original reads 'stand waving' (அலமரும்).

உண்ணுநர்த் தடுத்தன தேமாப்[1] புண்ணரிந்து
அரலை உக்கன நெடுந்தாள் ஆசினி
விரலூன்று படுகண் ஆகுளி கடுப்பக்
குடிஞை இரட்டு நெடுமலை அடுக்கத்துக்
கீழு மேலுங் கார்வாய்த் தெதிரிச்
சுரஞ்செல் கோடியர் முழவிற் றூங்கி
முரஞ்சுகொண் டிறைஞ்சின அலங்குசினைப் பலவே
[2]தீயி னன்ன ஒண்செங் காந்தள்
தூவற் கலித்த புதுமுகை ஊன்செத்து
அறியா தெடுத்த புன்புறச் சேவல்
ஊஉ னன்மையி னுண்ணா துகுத்தென
நெருப்பி னன்ன பல்லிதழ் தாஅய்
வெறிக்களம் கடுக்கும் வியலறை தோறும்
மணஇல் கமழு மாமலைச் சாரல்
தேனினர் கிழங்கினர் ஊனார் வட்டியர்
சிறுகட் பன்றிப் பழுதுளிப் போக்கிப்
பொருதுதொலை யானைக் கோடுசீ ராகத்
தூவொடு மலிந்த காய கானவர்
செழும்பல் யாணர்ச் சிறுகுடிப் படினே
இரும்பே ரொக்கலொடு பதமிகப் பெறுகுவிர்
அன்றவ ணசைஇ அற்சேர்ந் தல்கிக்
கன்றெரி[3] யொள்ளிணர் கடும்பொடு மலைந்து
சேந்த செயலைச் செப்பம் போகி[4]
அலங்குகழை நரலும் ஆரிப் படுகர்ச்
சிலம்படைந் திருந்த பாக்க மெய்தி
நோனாச் செறுவின் வலம்படு நோன்றாள்
மான விறல்வேள் வயிரிய மெனினே
நும்மில் போல நில்லாது புக்குக்
கிழவிர் போலக் கேளாது கெழீஇச்
சேட்புலம் பகல இனிய கூறிப்
பருஉக்குறை பொழிந்த நெய்க்கண் வேவையொடு

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1. வரி. கடுஅ. உண்ணுநர்த் தடுத்தன தேமா - உண்பாரை வேறொன்றிலும் மனஞ் செல்லவொட்டாமல் தடுக்கும் மாங்கனிகள்.

2. வரிகள். கசரு - கசஅ. நெருப்புப்போன்று சிவந்த நிறமுடைய காந்தள் மலர்களின் முகைகளை ஊன் துண்டங்கள் எனக் கருதி எடுத்துச் சென்ற பருந்துகள், பின் உண்மை உணர்ந்து அவற்றை உண்ணாமல் பாறையில் போட்டுச் சென்றன.

3. வரி. கருக. இவ்வரி முற்றுமோனையாய் அமைந்துள்ளது.

4. வரி. ககூO. சிவந்த அசோகமரத்தையுடைய செவ்விய வழியைப் போய்.

For being ground into flour. The mango sweet
Is so replete with juice that one does not
Desire enjoying any other fruit.
The broken fruit of long-stemmed *asini* jak
Looks like a mouth that's sore, and scattered lie
Its seeds. On long hill slopes where owls hoot loud
With double notes like the small drum's sound whose sides
Are with the fingers alternately played.
The jak trees with their moving branches soaked
With plenteous rains have fruits mature that hang
One fruit below another, bent by weight,
And look like drums that travelling singers bear.
In fields with stubbles white are grown white rice
And hill rice tossed by winds that ripen well
With milk-white juice. The sugar-cane's sweet stalks
Are bent, and grow exuberant and thick
Upon their beds. They slant when tossed about
By strong and noisy winds, resembling much
The lances of a troop disorganised.
They are mature enough for being cut
And made fit for the press. The water-bloom
With long and fragrant petals open out,
And is the very form of blackness pure.
The tawny eagle takes the fire-red buds
Of luxuriant *kanthal* fed by rain, for flesh,
And finding out its error, eats them not,
But widely scatters them upon the rocks
Which much resemble dancing lists o'erspread
With petals red.
The jungle men who live on high hill slopes
Have honey, roots, crates filled with meat and pork.
The parts that are not fit for food left out,
And baskets full of other kinds of meat.
They carry these on poles made of the tusks
Of war-like elephants in battles killed.
Thou and thy kindred will receive this food
If thou dost wish to stay in the hamlet small
At night with them. Then take the pleasant path
By the *asoka* tree. And with thy kindred wear
Bright fire-red blossoms. Thou wilt then arrive
At mountain hamlets small through rugged paths
Where waving bamboos sound. If thou dost say
That ye are bards of Nannan, victor great,
Who overcomes his foes in battles great,
And is endowed with valour, energy,
And honour great, thou mayst then enter homes
As though they were thy own, and fraternise
With the men as though thou wert a friend to them

குருஉக்க ணிறடிப் பொம்மல் பெறுகுவிர்
ஏறித் தரூஉம் இலங்குமலைத் தாரமொடு
வேய்ப்பெயல் விளையுள் தேக்கள் தேறல்
குறைவின்று பருகி நறவுமகிழ்ந்து வைகறைப்
பழஞ்செருக் குற்றநும் அனந்தல் தீர
அருவி தந்த பழஞ்சிதை வெண்காழ்
வருவிசை தவிர்த்த கடமான் கொழுங்குறை
முளவுமாத் தொலைச்சிய பைந்நிணப் பிளவை
பிணவுநாய் முடுக்கிய தடியொடு விரைஇ
வெண்புடைக் கொண்ட துய்த்தலைப் பழனின்
இன்புளிக் கலந்து மாமோ ராகக்
கழைவளர் நெல்லின் அரியுலை ஊழ்த்து[1]
வழையமை சாரல் கமழத் துழைஇ
நறுமலர் அணிந்த நாறிரு முச்சிக்
குறமகள் ஆக்கிய வாலவிழ் வல்சி
அகமலி உவகை ஆர்வமொ டளைஇ
மகமுறை தடுப்ப[2] மனைதொறும் பெறுகுவிர்
செருச்செய் முன்பிற் குரிசில் முன்னிய
பரிசில் மறப்ப நீடலும் உரியிர்
அனைய தன்றவன் மலைமிசை நாடே
நிறையிதழ்க் குவளைக் கடிவீ தொடினும்
வரையறை மகளிர் இருக்கை காணினும்
உயிர்செல வெம்பிப் பனித்தலும் உரியிர்
பலநா ணில்லாது நிலநாடு படர்மின்
விளைபுன நிழத்தலிற் கேழல் அஞ்சிப்
புழைதொறு மாட்டிய இருங்கல் அரும்பொறி
உடைய வாறே நள்ளிருள் அலரி
விரிந்த விடியல் வைகினிர் கழிமின்
நளிந்துபலர் வழங்காச் செப்பந் துணியின்
முரம்புகண் உடைந்த பரலவற் போழ்வில்
கரந்துபாம் பொடுங்கும் பயம்புமா ருளவே
குறிக்கொண்டு மரங்கொட்டி நோக்கிச்
செறிதொடி விறலியர் கைதொழூஉப் பழிச்ச
வறிதுநெறி ஒரீஇ வலஞ்செயாக் கழிமின்
புலந்துபுனிறு போகிய புனஞ்சூழ் குறவர்
உயர்நிலை இதணம் ஏறிக் கைபுடையூஉ
அகன்மலை யிறும்பில் துவன்றிய யானைப்

1. வரி. க௮0. அரிஉலை ஊழ்த்து - அரிசியை உலையில் பெய்து.
2. வரி. க௮௫. மகளிர் விருந்தினரைத் தம் மக்களைக்கொண்டு முறைசொல்லித் தடுக்கின்றனர்.

Before. So they will speak kind words to thee
That will remove thy tedious journey's pain.
They'll serve thee large flesh slices fried in ghee,
With lovely *tinai* rice.
The mountain portion of the king's domain
Is even better than the land described.
Now hear what kind of food thou'lt there receive :
The meat of iguana hunted by the bitch,
The rich flesh of the deer killed in its flight,
And meat of porcupines, the blood still fresh.
Thou wilt then drink much toddy well matured.
With honey mixed and served in a bamboo pipe,
And toddy made of rice. That thou mayst not
Be tipsy in the morning, thou wilt get
Food cooked by the hunter's wife[1] whose raven locks
Are decked with fragrant blooms. She mixes flour
Of rotten seeds[2] of jak fruits that do float
On streams, with sour-sweet tamarind fruit
That has a whitish shell and butter-milk
In just proportion ; and while cooking it
She stirs it so that the fragrance of the food
Is felt throughout the hills where the *punnai* grows.
She serves this food with boiled white bamboo rice.
Thou wilt receive this food in every house,
Invited by the children there who claim
Relationship. As thou wilt get rare things
Brought from the mountain tops. Thou may'st forget
The gifts thou dost expect from Nannan great
And war-like, and be tempted much to stay
Too long. As thou may'st fall unconscious quite
Becoming pale with fright, if thou dost touch
By chance the lily with its petals trim
Which gods so much desire, or see the homes
Where mountain nymphs reside, do not there stay
For many days, but seek another place.
As there are stone traps laid along the paths
To check wild boars that ruin *tinai* ripe,
Take rest at night and travel after dawn.
If then thou dost walk on untrodden paths,
Thou'lt come across pits formed in lands depressed
In high and stony grounds where reptiles live
Such as dread snakes. And then go up the trees
And clap your hands, and let the women praise
And worship them. Thou may'st then make thy way
A little to the right avoiding them.

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1. *l.* 235. Hunter's wife, i.e., hillman's wife.

2. *l.* 237. Rotten seeds. 'white seeds' is meant here.

பகனிலை தவிர்க்கும் கவணுமிழ் கடுங்கல்[1]
இருவெதி ஈர்ங்கழை தத்திக் கல்லெனக்
கருவிர லூகம் பார்ப்போ டிரிய
உயிர்செகு மரபிற் கூற்றத் தன்ன
வரும்விசை தவிராது மரமறையாக் கழிமின்
உரவுக்களிறு கரக்கும் இடங்கர் ஒடுங்கி
இரவின் அன்ன இருள்தூங்கு வரைப்பின்
குமிழி சுழலும் குண்டுகய முடுக்கர்
அகழ்இழிந் தன்ன கான்யாற்று நடவை
வழூஉமருங் குடைய வழாஅல் ஓம்பிப்
பரூஉக்கொடி வலந்த மதலை பற்றித்
துருவி னன்ன புன்றலை மகாரோடு
ஒருவிர் ஒருவிர் ஓம்பினிர் கழிமின்[2]
அழுந்துபட் டலமரும் புழகமல் சாரல்
விழுந்தோர் மாய்க்குங் குண்டுகயத் தருகா
வழும்புகண் புதைத்த நுண்ணீர்ப் பாசி
அடிநிலை தளர்க்கும் அருப்பமும் உடைய
முழுநெறி யணங்கிய நுண்கோல் வேரலோடு
எருவை மென்கோல் கொண்டனிர் கழிமின்
உயர்நிலை மாக்கற் புகர்முகம் புதைய
மாரியி னிகுதரு வில்லுமிழ் கடுங்கணைத்
தாரொடு பொலிந்த வினைநவில் யானைச்
சூழியிற் பொலிந்த சுடர்ப்பூ விலஞ்சி
ஓரியாற் றியவின் மூத்த புரிசைப்
பராவரு மரபிற் கடவுட் காணிற்
தொழாஅநிர் கழியின் அல்லது வறிது
நும்மியந் தொடுதல் ஓம்புமின் மயங்குதுளி
மாரி தலையுமவன் மல்லல் வெற்பே
அலகை யன்ன வெள்வேர்ப் பீலிக்
கலவ மஞ்ஞை கட்சியில் தளரினும்
கடும்பறைக் கோடியர் மகாஅ ரன்ன
நெடுங்கழைக் கொம்பர்க் கடுவன் உகளினும்
நேர்கொள் நெடுவரை நேமியில் தொடுத்த
சூர்புகல் அடுக்கத்துப் பிரசங் காணினும்
ஞெரேரென நோக்கல் ஓம்புமின் உரித்தன்று

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1. வரி. உ0சு. கவண் உமிழ் கடுங்கல் - கவண் இடையறாது வீசும் கடிய கற்கள்.

2. வரி. உகஅ. ஒருவரை ஒருவர் பாதுகாத்துப் போவீராக. அஃதாவது வழுக்கிடம் முதலிய இடுக்கண் அறிந்தவர் மற்றவர்க்குச் சொல்லி விழிப்பூட்டுக.

The jungle men that guard the *tinai* crops
Now well matured to save their fruits of toil
Ascending lofty platforms clap their hands
And scare away the elephants that live
In hilly woods with slings whose stones abate
Their rage and deal them death like Yama grim.
These stones are sped with force past tall green stems
Of bamboos where sit monkeys and their brood
And make a grating noise. Behind the trees
Take shelter to be safe from these, and then
Go on your way.
There is a path along the river wild
That runs through forests as dark as the night
In which live crocodiles that swallow up
Great elephants. There too are whirlpools, ponds
And pits. To walk along this path is hard
As walking in a ditch, and slippery quite.
Walk with thy children who have brownish locks
Like wool of sheep, and hold the creepers strong
That twine round trees that they may be a prop
That will prevent you well from slipping down.
You may give help to one another thus.
On hill slopes where grow waving *erukku*
Whose roots go deep, along the rivers deep
That those who fall in them are quite immersed.
The ground is overgrown with soft smooth moss
That makes the feet slip rendering it hard
To walk in such a place. Support yourselves
On slender plaited bamboo sticks and stalks
Of the *korukkai* reed found all along the path.
An ancient town well-fortified and built
Upon the river banks lies in your way,
In which are ponds where pretty flowers do grow.
It's guarded by tall splendid elephants
Whose faces grey with frontlets are adorned.
In it are troops equipped with bows from which
Are arrows shot that fall like pouring rains.
If thou dost see the god thou dost desire
To worship, thou may'st do so, but abstain
From playing on thy instruments, because
The king's rich hills send blinding drops of rain
That do not cease to fall, and make them wet.
Thou may'st see peacocks that have tails whose roots
Are white like cowrie-shells stand after dance
Tired, as their spread-out tails do weigh them down,
Or see male monkeys that resemble much
The dancers' children leaping on the forks
Of bamboos tall, or see the honeycomb,

நிரைசெலல் மெல்லடி நெறிமாறு படுகுவிர்
வரைசேர் வகுந்திற் கானத்துப் படினே
கழுதிற் சேணோன் ஏவொடு போகி
இழுதி னன்ன வானிணஞ் செருக்கி
நிறப்புண் கூர்ந்த நிலந்தின் மருப்பின்
நெறிக்கெடக் கிடந்த இரும்பிணர் எருத்தின்
இருள்துணிந் தன்ன ஏனங் காணின்
முளிகழை இழைந்த காடுபடு தீயின்
நளிபுகை கமழா திறாயினிர் மிசைந்து
துகளறத் துணிந்த மணிமருள் தெண்ணீர்
குவளையம் பைஞ்சுனை அசைவிடப் பருகி
மிகுத்துப் பதங்கொண்ட பரூஉக்கட் பொதியினிர்
புட்கை போகிய புன்றலை மகாரோடு
[1]அற்கிடை கழிதல் ஓம்பி ஆற்றநும்
இல்புக் கன்ன கல்லளை வதிமின்
அல்சேர்ந் தல்கி அசைதல் ஓம்பி
வான்கண் விரிந்த விடிய லேற்றெழுந்து
கானகப் பட்ட செந்நெறிக் கொண்மின்
கயம்கண் டன்ன அகன்பை யங்கண்
மைந்துமலி சினத்த களிறுமதன் அழிக்கும்
துஞ்சுமரங் கடுக்கும் மாசுணம் விலங்கி[2]
இகந்துசேட் கமழும் பூவும் உண்டோர்
மறந்தமை கல்லாப் பழனும் ஊழிறந்து
பெரும்பயங் கழியினும் மாந்தர் துன்னார்
இருங்கால் வீயும் பெருமரக் குழாமும்
இடனும் வலனும் நினையினிர் நோக்கிக்
குறியறிந் தவையவை குறுகாது கழிமின்
கோடுபல முரஞ்சிய கோளி யாலத்துக்
கூடியத் தன்ன குரல்புணர் புள்ளின்
நாடுகா ணனந்தலை மென்மெல அகன்மின்
மாநிழற் பட்ட மரம்பயில் இறும்பின்
ஞாயிறு தெரூஅ மாக நனந்தலைத்
தேஎ மருளும் அமைய மாயினும்
இறாஅவன் சிலையர் மாதேர்பு கொட்கும்
குறவரு மருளுங் குன்றத்துப் படினே
அகன்கட் பாறை துவன்றிக் கல்லென
இயங்கல் ஓம்பிநும் மியங்கள் தொடுமின்

1. வரி. உ௫௪. அற்கு - இராப்பொழுதில். இடைகழிதல் ஓம்பி- வழிப்போதலை ஒழித்து. ஆற்ற - வழியிடத்தனவாகிய.
2. வரி. உ௬௧. விலங்கி - விலகி.

Whose shape is like a chariot fine and tall
And pleasing to the gods, on slopes of hills.
Thou shouldst not notice them. But if thou dost,
Thou'lt miss the way on which thou hast to walk
With tender feet. So guard thyself.
If thou shouldst go through forest's hilly paths,
Thou'lt see the black uneven-necked wild boar,
Whose horns are worn out as they dig the ground,
Lie senseless in its white and ghee-like gore
By arrows wounded in the chest by those
Who watch from lofts. Then smokeless dry its flesh,
Removing the hair, in fire made in the woods
By rubbing bamboo sticks together hard.
Eat this and drink clear water crystal-like
From ponds o'ergrown with water-lily fresh,
So that thou may'st find rest from weariness.
Without departing from the place, take rest
At night in stony caves that home-like feel,
With bundles full of ample chunks of food
Accompanied by children at whose birth
Their mothers put away their bangles bright.
Thus rest at night, and rising with the sun
At dawn, go on thy proper forest way.
Avoid the path where lies the python large
Like a fallen tree with glistening eyes and hood
Spread wide. They render strong fierce elephants
Quite powerless, and swallow them. As men
Do not, ignoring their past birth, dare pluck
The blooms whose scent is widely felt, or fruits
That none can eat without the risk of life[1],
Though thereby they may much enjoyment lose,
Go looking neither right nor left, and note
My hints. Do not go near these long-stemmed blooms
And fruits, and clump of trees that look as cool
As ponds. Walk slowly on the extensive hills
From which thou canst survey the country where
On banyan branches full of fruits mature
Large flights of birds in unison do sing,
As though together many instruments
Were played. There is a broad hill in the woods
That's thick with shady trees, which e'en the sun
That courses in the sky doth never pierce.
Here even foresters become confused
Who with their bows unbroken go about
At night when it is hard to find one's way.
Avoid this path, and, on the rocky stretch

1. *l*. 343. The risk of life, i.e., the punishment of the god.

பாடின் அருவிப் பயங்கெழு மீமிசைக்
காடுகாத் துறையுங் கானவர் உளரே
நிலைத்துறை வழீஇய மதனழி மாக்கள்
புனற்படு பூசலின் விரைந்துவல் லெய்தி
உண்டற் கினிய பழனுங் கண்டோர்
மலைதற் கினிய பூவுங் காட்டி
ஊறு நிரம்பிய ஆறவர் முந்துற
நும்மி னெஞ்சத் தவலம் வீட
இம்மென் கடும்போ டினியிர் ஆகுவிர்
அறிஞர் கூறிய மாதிரங் கைக்கொள்பு[1]
குறியவும் நெடியவும் ஊழிழிபு புதுவோர்
நோக்கினும் பனிக்கும் நோய்கூர் அடுக்கத்து[2]
அலர்தாய வரிநிழல் அசையினிர் இருப்பிற்
பலதிறம் பெயர்பவை கேட்குவிர் மாதோ
கலைதொடு பெரும்பழம் புண்கூர்ந் தூறலின்
மலைமுழுதுங் கமழு மாதிரந் தோறும்[3]
அருவி நுகரும் வானர மகளிர்
வருவிசை தவிராது வாங்குபு குடைதொறும்
தெரியிமிழ் கொண்டநும் இயம்போ லின்னிசை
இலங்கேந்து மருப்பின் இனம்பிரி ஒருத்தல்
விலங்கல் மீமிசைப் பணவைக் கானவர்
புலம்புக் குண்ணும் புரிவளைப் பூசல்
சேயளைப் பள்ளி எஃகுறு முள்ளின்
எய்தெற இழுக்கிய கானவர் அழுகை
கொடுவரி பாய்ந்தெனக் கொழுநர் மார்பின்
நெடுவசி விழுப்புண் தணிமார் காப்பென
அறல்வாழ் கூந்தற் கொடிச்சியர் பாடல்
தலைநாட் பூத்த பொன்னிணர் வேங்கை
மலைமா ரிடூஉம் ஏமப் பூசல்
கன்றரைப் பட்ட கயந்தலை மடப்பிடி
வலிக்குவரம் பாகிய கணவன் ஓம்பலின்
ஒண்கேழ் வயப்புலி பாய்ந்தெனக் கிளையொடு
நெடுவரை இயம்பும் இடியுமிழ் தழங்குரல்
கைக்கோண் மறந்த கருவிரன் மந்தி
அருவிடர் வீழ்ந்ததன் கல்லாப் பார்ப்பிற்கு

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1. வரி. உ௮௭. கைக்கொள்பு - உட்கொண்டு.

2. வரி. உ௮௯. புதிதாக அம்மலையில் ஏறியவர் செங்குத்தான மலைச்சரிவைக் கண்ணால் நோக்கினும் நடுக்கம் எய்துவர்.

3. வரி. உ௯௩. குரங்கு கையைவிட்டுத் தோன்றிய பலாச்சுளைகளின் தேனொழுகு மணம் மலை முழுதும் வீசியது.

Assembling, play thy instruments, and make
Loud music sweet. On high hills from which flows
A sweet-voiced river, many hillmen live
That guard the forest. These will hurry up
To take away thy fear when thou dost lose
Thy way and feel confused and frightened much,
Like those who seeing persons in distress
That lost their way and fell in waters deep,
Make haste to pull them out. They'll show thee fruits
Sweet to the taste and pretty blossoms good
To wear, and guide thee in thy risky way.
All of thy singing band will these enjoy.
Advancing led by those who know the way,
Walk slowly step by step upon the hills,
Some long, some short, that make those quake with fear
That are not quite accustomed to the place.
When thou dost lie beneath the striped tree shades
Where blooms lie strewn, thou wouldst hear many kinds
Of sounds in all directions where the scent
Of jak fruit's honied juice is felt on hills
When monkeys tear and eat the scooped out fruits.
As nymphs swim in the waters of the stream
That flows with rapid noise and brings from tops
Of hills their produce rare, the sound they make
Resembles that of thy own instruments
Producing music sweet. The noise is heard
Of men who round up the leading elephant
That stands defiant parted from its herd
With tusk raised, after eating *tinai* crops
Of jungle men that from high lofts keep guard
On hills; the hillmen's dirge for those that lost
Their lives killed by the porcupine that lives
In caverns deep and shoots its piercing quills;
The songs that hillmen's wives with hair as dark
As river sands sing that their men might not
Much feel the pain of wide deep gashes made
By the tiger fierce upon their breasts; the shout,
"The tiger!" women make, who on their hair
Wear golden *vengai* blooms that opened out
The previous day; the noise like thunder made
By pregnant elephant with kindred near
When strong striped tiger doth upon her pounce,
Her absent mate away on search of food;
The piercing and continued cries of grief
Which the monkey that has fingers black sets up
With its leaf-eating kin, when it doth lose
Its child because it failed to hold it safe,
And let it fall within a cavern deep;

முறிமே யாக்கைக் கிளையொடு துவன்றிச்
சிறுமை யுற்ற களையாப் பூசல்
கலைகை யற்ற காண்பின் நெடுவரை
நிலைபெய் திட்ட மால்புநெறி யாகப்
பெரும்பயன் தொகுத்த தேங்கொள் கொள்ளை
அருங்குறும் பெறிந்த கானவர் உவகை
திருந்துவேல் அண்ணற்கு விருந்திறை சான்மென
நறவுநாட் செய்த[1] குறவர்தம் பெண்டிரொடு
மான்றோற் சிறுபறை கறங்கக் கல்லென
வான்றோய் மீமிசை அயருங் குரவை
நல்லெழி னெடுந்தேர் இயவுவந் தன்ன
கல்யா றொலிக்கும் விடர்முழங் கிரங்கிசை
நெடுஞ்சுழிப் பட்ட கடுங்கண் வேழத்து
உரவுச்சினந் தணித்துப் பெருவெளிற் பிணிமார்
விரவுமொழி பயிற்றும் பாகரோதை
ஒலிகழைத் தட்டை புடையுநர் புனந்தொறும்
கிளிகடி மகளிர் விளிபடு பூசல்
இனத்திற் றீர்ந்த துளங்கிமி லல்லேறு
மலைத்தலை வந்த மரையான் கதழ்விடை
மாறு மைந்தின் ஊறுபடத் தாக்கிக்
கோவலர் குறவரோ டொருங்கியைந் தார்ப்ப
வள்ளிதழ்க் குளவியுங் குறிஞ்சியுங் குழைய
நல்லேறு பொரூஉம் கல்லென் கம்பலை
காந்தள் துடுப்பிற் கமழ்மட லோச்சி
வண்கோட் பலவின் சுளைவிளை தீம்பழம்
உண்டுபடு மிச்சிற் காழ்பயன் கொண்மார்
[3]கன்று கடாஅ வுறுக்கு மகாஅ ரோதை
மழைகண் டன்ன ஆலைதொறு ஞெரேரெனக்
கழைகண் ணுடைக்குங் கரும்பி னேத்தமும்
தினைகுறு மகளிர் இசைபடு வள்ளையும்
சேம்பு மஞ்சளும் ஓம்பினர் காப்போர்
பன்றிப் பறையுங் குன்றகச் சிலம்பும்
என்றிவ் வனைத்தும் இயைந்தொருங் கீண்டி
அவலவு மிசையவுந் துவன்றிப் பலவுடன்
அலகைத் தவிர்த்த எண்ணருந் திறத்த

1. வரி. ௨௨௦. நறவு நாள்செய்த - கள்ளைக் காலையிலே குடித்த.
2. வரி. ௨௨௭. விரவுமொழி - வடமொழி விரவியமொழி.
3. வரி. ௨௩௯. குறவரின் மகார்கள் கன்றுகளைப் பிணைத்து வைக்கோற் குவையின்மீது சுற்றிவருமாறு ஓட்டி மகிழ்ச்சியாரவாரம் செய்து விளையாடுகின்றனர்.

The shouts of those who pilfer honey sweet
Stored up by bees for profitable use
On high attractive hills beyond the reach
Of monkeys wild, by climbing ladders tall;
The joyous shouts of hillmen who destroy
The forts of foes, and deem the spoils they take
Are rare gifts pleasing to their spear-armed king;
The sounds the small drum makes whose sides are made
With leather of the deer which hillmen kill
Who toddy drink[1] and with their spouses dance
In pairs on sky-high mountain tops; the noise
Unceasing made by streams that flow along
O'er stony ground as they fall into caves,
Like to the sound tall well-built chariots make
When they run fast; the driver's shouts that tries
To tame the angry, fierce-eyed elephant
Caught by the eddies of the river wild,
And ordered to approach to be secured
To poles; the noise of maids in fields that strike
The bamboo scaring-rods; the loud noise caused
When the humped bull parted from its herd contends
With the swift male elk accustomed much to fight,
And these without retreat each other wound
With force, and herdsmen of the *mullai* land
And hillmen of the *kurinchi* shout loud
Together to announce the winning side;
The noise made by contending bulls that make
The *mullai* and the *kurinchi* blossoms fade;
The shouts of boys that coupling calves drive them
With fragrant stalks that smell like *kanthal* blooms
For treading out the tasty ripe fruit seeds
Of the jak tree that has clusters rich, which those
Who eat discard, the pulps enjoyed with zest;
The noise of mills[2] that crush the sugar cane;
The music of the songs by women sung
Who pound the *tinai* grain; the noise of drums
That watchers beat to scare away wild boars
That root out *sempu* ripe and turmeric;
And echoes loud of all these sounds are heard
Among the mountains. These and other sounds
Are heard in the plains and in the mountain tops.
The hills resonant with these various sounds
In number countless in all quarters seem
Like roaring ruttish elephants.

1. *l*. 417. Substitute the words 'in the early morning' after the word 'drink'.

2. *l*. 441. The noise of the mills is like that of rains.

[1]மலைபடு கடாஅ மாதிரத் தியம்பக்
குரூஉக்கட் பிணையல் கோதை மகளிர்
முழவுத்துயில் அறியா வியலு ளாங்கண்
விழவின் அற்றவன் வியன்கண் வெற்பே
[2]கண்ணண் டண்ணெனக் கண்டுங் கேட்டும்
உண்டற் கினிய பலபா ராட்டியும்
இன்னும் வருவ தாக நமக்கெனத்
தொன்முறை மரபினி ராகிப் பன்மாண்
செருமிக்குப் புகலுந் திருவார் மார்பன்
உருமுரறு[3] கருவிய பெருமலை பிற்பட
இறும்பூது கஞலிய இன்குரல் விறலியர்
நறுங்கார் அடுக்கத்துக் குறிஞ்சி பாடிக்
கைதொழூஉப் பரவிப் பழிச்சினிர் கழிமின்[4]
மைபடு மாமலை பனுவலிற் பொங்கிக்
[5]கைதோய் வன்ன கார்மழைத் தொழுதி
தூஉ யன்ன துவலை தூற்றலின்
தேஎந் தேருக் கடும்பரிக் கடும்பொடு
காஅய்க் கொண்ட நும் இயந்தொய் படாமற்
கூவல் அன்ன விடரகம் புகுமின்
இருங்கல் இகுப்பத் திறுவரை சேராது
குன்றிடம் பட்ட ஆரிடர் அழுவத்து
நின்று நோக்கினும் கண்வாள் வெளவும்
மண்கணை முழவின் தலைக்கோல் கொண்டு
தண்டுகா லாகத் தளர்தல் ஓம்பி
ஊன்றினிர் கழிமின் ஊறுதவப் பலவே
அயில்காய்ந் தன்ன கூர்ங்கற் பாறை
வெயில்புறந் தரூஉம் இன்னல் இயக்கத்துக்
கதிர்சினந் தணிந்த அமயத்துக் கழிமின்
உரைசெல வெறுத்தவவ னீங்காச் சுற்றமொடு
புரைதவ உயரிய மழைமருள் பஃறோல்

1. ௨௯௬ஆம் வரியிலிருந்து ௩௪௮ஆம் வரிவரை மலையிடத்துத் தோன்றும் பல ஒலிகளை ஆசிரியர் தொகுத்துக் கூறியுள்ளார்.

2. வரி. ௩௫௨. கண் தண்ணெனக் கண்டும் கேட்டும் - கண்குளிரக் கண்டும் செவிகுளிரக் கேட்டும். செவி என்பது ஈண்டு வருவித்துரைக்கப்பட்டது.

3. வரி. ௩௫௭. உரும் உரறு - இடி முழங்கும்.

4. வரி. ௩௬௦. ஆங்கு உறையும் தெய்வங்களைக் கையால் தொழுது, எம்குறை முடித்தால் நமக்கு இவை தருதுமென்று பரவுக்கடன் பூண்டு வாழ்த்திப் போவீராக.

5. வரி. ௩௬௨. கார்காலத்து முகிற்கூட்டம் கையால் தொடும் அளவிற்குத் தாழ்ந்து பரவிச் செல்கிறது.

This wild hill region is as distinguished
As large towns where great festivals are held
And people lose their sleep as drums are played[1]
For women dancers wearing woven wreaths
Of many tints. You may there see and hear
The things that gratify the eye and the ear
As much as you desire, and eat rich foods
Of various kinds. If thou dost wish to enjoy
These things still more, thou may'st stay there some days
And feel at home as though thou wert their kin.
Thou may'st then leave behind the mountains great
On which it thunders. They belong to him
On whose breast Lakshmi sits enthroned,
And who has waged great wars against his foes.
Ere thou dost go, let women musicians
That play the wondrous *yal* on sweet dark hills
Sing *kurinchi* songs. Thou may'st thyself adore
The local gods, thy palms in worship joined,
And make thy sacred vows.
On mountains high until the rains set in
Lie clouds that are as soft as cotton wool,
And are so low that one could touch them well.
Take shelter within caves that look like wells
That the instruments you carry with your kin
That do not know the way may not be wet
With gentle rain that drizzles from the clouds.
Do not approach the hills where there are piles
Of broken stones. Besides, great risks there are
That bring pain hard to bear in hollows dread
On mountain sides that fascinate the eye
Of those who look upon them. Thou may'st walk
Supported by the rod on which is borne
The plastered drum to aid thy tottering steps.
If thou dost wish to use the painful path
Much heated by the sun on rocks whose stones
Are sharp like heated spears, till evening wait
When the sun abates its heat. Thou'lt find here forts
Where captains great wait on the king renowned.
In them are crowds of elephants that look
Like clouds that are on high. These strongholds serve
To ruin kings that dare to fight with him.
When thou dost travel by the forest paths,
Along which grow vines as though they were spun,
Walk slow not letting go the hand of him

1. *l.* 454. The original reads that the drums do not know sleep; that is, they are constantly played without being allowed to take rest.

அரசு நிலை தளர்க்கும் அருப்பமும் உடைய
பின்னி யன்ன பிணங்கரி னுழைதொறும்
முன்னோன் வாங்கிய கடுவிசைக் கணைக்கோல்
இன்னிசை நல்யாழ்ப் பத்தரும் விசிபிணி
மண்ணார் முழவின் கண்ணு மோம்பிக்
கைபிணி விடாஅது பைபயக் கழிமின்
[1]களிறுமலைந் தன்ன கண்கூடு துறுகல்
தளிபொழி கானந் தலைதவப் பலவே
ஒன்னாத் தெவ்வர் உலைவிடத் தார்த்தென[2]
நல்வழிக் கொடுத்த நாணுடை மறவர்
செல்லா நல்லிசைப் பெயரொடு நட்ட
கல்லேசு கவலை[3] எண்ணுமிகப் பலவே
இன்புறு முரற்கைநும் பாட்டுவிருப் பாகத்
தொன்றெழுகு மரபினும் மருப்பிகுத்துத் துனைமின்
பண்டுநற் கறியாப் புலம்பெயர் புதுவிர்
சந்து நீவிப் புன்முடிந் திடுமின்
செல்லுந் தேஎத்துப் பெயர்மருங் கறிமார்
கல்லெறிந் தெழுதிய நல்லரை மராஅத்த
கடவு ளோங்கிய காடேசு கவலை
ஒட்டா தகன்ற ஒன்னாத் தெவ்வர்
சுட்டினும் பனிக்குஞ் சுரந்தவப் பலவே
தேம்பாய் கண்ணித் தேர்வீசு கவிகை
ஓம்பா வள்ளற் படர்ந்திகும் எனினே
மேம்பட வெறுத்தவன் தொஃறிணை மூதூர்[4]
ஆங்கன மற்றே நம்ம னோர்க்கே
அசைவுழி யசைஇ அஞ்சாது கழிமின்
புலியுற வெறுத்ததன் வீழ்பிணை யுள்ளிக்
கலைநின்று விளிக்குங் கானம் ஊழிறந்து
சிலையொலி வெரீஇய செங்கண் மரைவிடை
தலையிரும்பு கதழும் நாறுகொடிப் புறவின்
வேறுபுலம் படர்ந்த ஏறுடை இனத்த

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1. வரி. ௩௮௪. பாறைகள் ஒன்றோடொன்று நெருங்கிக் கிடத்தற்குத், தம்முள் நெருங்கிப் போரிடும் களிறுகள் உவமை.

2. வரி. ௩௮௬. ஆர்த்தல்-தம் வெற்றிக் களிப்பால் ஆரவாரித்தல்.

3. வரி. ௩௮௯. நட்ட கல்லேசு கவலை. நட்ட கற்கள் புறமுதுகிட்டுப் போனவரை இகழ்ந்து கூறிக்கொண்டிருக்கும் வழி. போரிற் புறமுதுகிட்டு இறந்தோரின் நடுகற்களின்மேல் உண்மையை உள்ளவாறு எழுதிவைத்த பழந்தமிழர்களின் வாய்மைப் பண்பை உணர்க.

4. வரி. ௪0௧. தொல்திணை மூதூர் - பழைதாகிய உயர்ந்த ஒழுக்கத்தினையுடைய பழைய ஊர்.

Who goes before thee, taking care to guard
The fine sweet-sounding *yal's* head and the sides
Of the loud-voiced drum that's tightened well with straps
From being damaged by the stick with which
He clears a way for thee. Near rocks that stand
So close that they resemble elephants
In fight are many woods where fall much rain.
On many junctions there are planted stones
Inscribed with noted names of *maravars*
Who, finding that their foes raised shouts of joy
When they retreated, were ashamed, returned,
Considering the moment opportune,
And yielded up their lives[1]. These stones too speak
With such contempt of those who flee from foes.
Thou may'st go after playing on thy *yal*
Observing ancient rules and singing songs
That please the ear in praise of gods that live
In planted stones. Those who in ignorance
Once took the wrong path should on places clean
Lay knots of grass where roads do meet, as signs
To warn those who desire to go that way
From making the same mistake thou didst once make.
In sacred woods of many regions where
The king's foes live are crossways that excel
Those elsewhere found. Here stones are set beneath
The smooth-stemmed *mara* tree on which are names
Of those inscribed who fought to earn world's fame[2].
The woods are such that those who even think
Of them do tremble much with fear.
Let people know that thou art on thy way
To the king who doth wear sweet flower wreaths, who gives
Fine chariots tall, whose hands are ever bent
With giving much and who reserves not things
For selfish use. Then places strange will seem
To thee as well-known as thy own king's towns
That other towns excel in wealth and ways
Of ancient times. Go through these lands, and rest
When thou dost feel quite tired.
The stag stands in the forest crying loud
With grief because a tiger killed its mate.
Among the shrubs where fragrant creepers grow
The frightened red-eyed deer with swiftness speeds.
In herds where there are bulls are cows[3] which graze

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1. *l.* 508. yield up their lives, i.e., died.

2. *l.* 522. Their names are inscribed so as to make them known to the world.

3. *l.* 538. are cows, i.e., there are cows.

வளையான் தீம்பால் மிளைசூழ் கோவலர்
வளையோர் உவப்பத் தருவனர் சொரிதலின்
பலம்பெறு நசையொடு பதிவயிற் றீர்ந்தநும்
புலம்புசேண் அகலப் புதுவிர் ஆகுவிர்
பகர்விரவு நெல்லின் பலவரி யன்ன
தகர்விரவு துருவை வெள்ளையொடு விரைஇக்
கல்லென் கடத்திடைக் கடலின் இரைக்கும்
பல்யாட் டினநிரை எல்லினிர் புகினே
பாலு மிதவையும் பண்ணாது பெறுகுவிர்
துய்ம்மயிர் அடக்கிய சேக்கை யன்ன
மெய்யுரித் தியற்றிய மிதியதட் பள்ளித்
தீத்துணை யாகச் சேந்தனிர் கழிமின்
கூப்பிடு[1] கடக்குங் கூர்நல் லம்பிற்
கொடுவிற் கூளியர் கூவை காணிற்
படியோர்த் தேய்த்த பணிவில் ஆண்மைக்
கொடியோள் கணவற் படர்ந்திகு மெனினே
தடியுங் கிழங்குந் தண்டினர் தரீஇ
ஓம்புநர் அல்ல துடற்றுநர் இல்லை
ஆங்குவியங் கொண்மின் அதுவதன் பண்பே
தேம்பட மலர்ந்த மராஅமெல் லிணரும்
உம்பல் அகைத்த ஒண்முறி யாவும்
தளிரொடு மிடைந்த காமரு கண்ணி
திரங்குமர னாரிற் பொலியச் சூடி
முரம்புகண் ணுடைந்த நடவை தண்ணென
[2]உண்டனிர் ஆடிக் கொண்டனிர் கழிமின்
செவ்வி வேங்கைப் பூவி னன்ன
வேய்கொள் அரிசி மிதவை சொரிந்த
சுவல்விளை நெல்லின் அவரையம் பைங்கூழ்
அற்கிடை உழந்தநும் வருத்தம் வீட
அகலு ளாங்கட் கழிமிடைந் தியற்றிய
புல்வேய் குரம்பைக் குடிதொறும் பெறுகுவிர்
பொன்னறைந் தன்ன நுண்ணேர் அரிசி
வெண்ணெறிந் தியற்றிய மாக்கண் அமலை
தண்ணெ னுண்ணிழு துள்ளீ டாக
அசையினிர் சேப்பின் அல்கலும் பெறுகுவிர்
விசையங் கொழித்த பூழி யன்ன
உண்ணுநர்த் தடுத்த நுண்ணிடி நுவணை

1. வரி. ௪௨௧. கூப்பிடு=கூப்பிடு தூரம்.
2. வரி. ௪௩௩. அந்நீரைக் குடித்து, அந்நீரில் குளித்து, வழியில் குடிப்பதற்கு வேண்டிய நீரை முகந்து போங்கள்.

In alien fields. They yield sweet chank-white milk
Which bangled wives of herdsmen tending flocks
Will serve to thee in plenty. Thou wilt then
Desire as welcome guest to get more strength
And be relieved from the journey's weariness
Far from thy native home. If thou dost cross
At night the noisy woods there, thou wilt find
Large flocks of many kinds of sheep and goats
And rams whose noise is like the murmur of the sea.
They are so mixed that they look like the rice
Of diverse kinds by barter bought. Thou'lt drink
Their milk and eat milk-rice not meant for thee.
The herdsmen lie on beds of sheep skins made
Together sewn that look like cushions stuffed
With fluffy hair. Rest near the fires they light
To scare away wild beasts, and then depart.
If thou a crowd of hunters dost espy
That guard the king's lands armed with fearful bows
And arrows sharp that fly beyond the mark,
Thou may'st inform them thou dost go to see
The chaste queen's husband who destroys the foes
That would not heed his hests nor would submit.
They will thee urge to feast on flesh and roots.
They will protect thee, and will do no harm.
Proceed then on the way they indicate.
This is the nature of that forest land.
Adorn thyself with pretty garlands made
Of flowers of the honey-laden *mara* tree
And blossoms of the *yam* with shining twigs
Which elephants much love to break, and bound
Together close with *maral* fibres dry.
As the highland path is cooled well by the rains,
Thou may'st the water drink that thus collects,
And bathe in it, and, taking some of it,
Go on thy way.
That thou may'st be relieved of the journey's pain
Caused by thy travelling during day, at night
The folk that live in grass-thatched clay-built huts
In hamlets wide will give thee pottage sour,
In which are mixed the seeds of the *avarai* vine
Whose flowers are red resembling *vengai's* blooms.
And bamboo rice that is in uplands grown.
If thou dost stay some days, thou wilt receive
Each day white rice-paps that are large and made
Of minute grains that look like golden chips
That is well-flavoured with fine cooling ghee
And *tinai* ground so fine the flour appears
Like powdered sugar-crystals, matchless quite.

நொய்ம்மர விறகின் ஞெகிழி மாட்டிப்
பனிசேண் நீங்க இனிதுடன் துஞ்சிப்
புலரி விடியற் புள்ளோர்த்துக் கழிமின்
புல்லரைக் காஞ்சிப் புனல்பொரு புதவின்
மெல்லவ லிருந்த ஊர்தொறு நல்லியாழ்ப்
பண்ணுப்பெயர்த் தன்ன காவும் பள்ளியும்
பன்னா ணிற்பினும் சேந்தனிர் செலினும்
நன்பல வுடைத்தவன் தண்பணை நாடே
கண்புமலி பழனங் கமழத் துழைஇ
வலையோர் தந்த இருஞ்சுவல் வாளை
நிலையோர் இட்ட நெடுநாண் தூண்டிற்
பிடிக்கை யன்ன செங்கண் வராஅல்
துடிக்கண் அன்ன குறையொடு விரைஇப்
பகன்றைக் கண்ணிப் பழையர் மகளிர்
ஞெண்டாடு செறுவிற் றராஅய்க்கண் வைத்த
விலங்கல் அன்ன போர்முதற் றொலைஇ
வளஞ்செய் வினைஞர் வல்சி நல்கத்
துளங்குதசும்பு வாக்கிய பசும்பொதித் தேறல்
இளங்கதிர் ஞாயிற்றுக் களங்கடொறும் பெறுகுவிர்
முள்ளரித் தியற்றிய வெள்ளரி வெண்சோறு
வண்டுபடக் கமழுந் தேம்பாய் கண்ணித்
திண்டேர் நன்னற்கும் அயினி சான்மெனக்
கண்டோர் மருளக் கடும்புடன் அருந்தி
எருதெறி களமர் ஓதையொடு நல்யாழ்
மருதம் பண்ணி அசையினிர் கழிமின்
வெண்ணெல் அரிநர் தண்ணுமை வெரீஇச்
செங்கண் எருமை இனம்பிரி ஒருத்தல்
கணைசெலல் முன்பொடு கதழ்ந்துவரல் போற்றி
வனைகலத் திகிரியிற் குமிழி சுழலும்
துனைசெலற் றலைவாய் ஓவிறந் தொலிக்கும்
காணுநர் வயாஅங் கட்கின் சேயாற்றின்
யாணர் ஒருகரைக் கொண்டனிர் கழிமின்
நிதியந் துஞ்சு நிவந்தோங்கு வரைப்பிற்
பதியெழ லறியாப் பழங்குடி கெழீஇ
வியலிடம் பெறாஅ விழுப்பெரு நியமத்து
யாறெனக் கிடந்த தெருவிற் சாறென
இகழுநர் வெரூஉங் கவலை மறுகிற்
கடலெனக் காரென ஒலிக்குஞ் சும்மையொடு
மலையென மழையென மாட மோங்கித்
துனிதீர் காதலின் இனிதமர்ந் துறையும்

Thou may'st depart from thence when night is o'er
And it is dawn, observing well an hour
Auspicious, having soundly slept well-warmed
By the soft logs' fire that well removes the cold.
This fertile *marutham* land, the king's domain,
Contains the brown-stemmed *kanchi*, watery reeds,
Soft fields, fair gardens and small villages.
Stay there one day or more, and thou wilt get
In every hamlet diverse kinds of things
That are as pleasant as the various tunes
That on a *yal* are played. The fishers' wives
Adorned with garlands of the *pahanrai*
Mix slices of the large-necked *valai* fish,
Caught by the toddy-selling fishermen
That search the *marutham* land that teems with grass
And fragrant blooms, with slices large that look
Like sides of drums of the red-eyed *varal* fish
Resembling trunks of elephants and caught
By patient anglers with their fishing rods
Long-lined. Along with these they serve the rice
By farmers brought who pull down heaps of sheaves
And tread them out on high lands next to fields
Where crabs do crawl about. Thou'lt then receive
In every threshing floor, when the young sun sheds
Its rays, the toddy clear distilled from rice
That wobbles in huge pots in fullness glad.
Thou and thy kin will eat the white rice served
With white flesh slices, bones removed, a food
That is inviting, and for Nannan fit
Who garlands wears which honey-bees attract,
And who in well-constructed chariots rides.
First rest thyself, and then thy good *yal* play
The *marutham* tune to sound in unison
With the sound of farmers who their oxen drive.
Protect thyself against the red-eyed bull[1]
That, separated from its herd, doth charge
With forceful speed and bellows loud disturbed
By the noise made by the drums which those who reap
White rice do beat. Then go along the banks
Of the Seyaru that flows with eddies strong
With speed, revolving like the potter's wheel.
They are quite pleasing to the sight and brings
Unceasing wealth. The ancient king's domain
Is a land of victory great, and full of wealth.
There are groves large and cool where swarms of bees
Do hum, high walls that frighten scornful foes

1. *l.* 621. bill. The original reads 'buffalo' here

பனிவார் காவிற் பல்வண் டிமிரும்
நனிசேய்த் தன்றவன் பழவிறன் மூதூர்
பொருந்தாத் தெவ்வர் இருந்தலை துமியப்
பருந்துபடக் கடக்கும் ஒள்வாண் மறவர்
கருங்கடை எஃகஞ் சாத்திய புதவின்
அருங்கடி வாயில் அயிராது புகுமின்
மன்றில் வதியுநர் சேட்புலப் பரிசிலர்
வெல்போர்ச் சேஎய்ப் பெருவிற லுள்ளி
வந்தோர் மன்ற அளியர் தாமெனக்
கண்டோ ரெல்லாம் அமர்ந்தினிது நோக்கி
விருந்திறை அவரவர் எதிர்கொளக் குறுகிப்
பரிபுலம் பலைத்தநும் வருத்தம் வீட
எரிகான் றன்ன பூஞ்சினை மராஅத்துத்
தொழுதி போக வலிந்தகப் பட்ட
மடநடை ஆமான் கயமுனிக் குழவி
ஊமை எண்கின் குடாவடிக் குருளை
மீமிசைக் கொண்ட கவர்பரிக் கொடுந்தாள்
வரைவாழ் வருடை வன்றலை மாத்தகர்
அரவுக்குறும் பெறிந்த சிறுகண் தீர்வை
அளைச்செறி உழுவை கோளுற வெறுத்த
மடக்கண் மரையான் பெருஞ்செவிக் குழவி
அரக்குவிரித் தன்ன செந்நில மருங்கிற்
பரற்றவழ் உடும்பின் கொடுந்தாள் ஏற்றை
வரைப்பொலிந் தியலும் மடக்கண் மஞ்ஞை
கானக் கோழிக் கவர்குரற் சேவல்
கானப் பலவின் முழவுமருள் பெரும்பழம்
இடிக்கலப் பன்ன நறுவடி மாவின்
வடிச்சேறு விளைந்த தீம்பழத் தாரம்
தூவற் கலித்த இவர்நனை வளர்கொடி
காஅய்க் கொண்ட நுகமரு ணூறை
பருஉப்பளிங் குதிர்த்த பலவுறு திருமணி
குருஉப்புலி பொருத புண்கூர் யானை
முத்துடை மருப்பின் முழுவலி மிகுதிரள்
வளையுடைந் தன்ன வள்ளிதழ்க் காந்தள்
நாகந் திலக நறுங்காழ் ஆரம்
கருங்கொடி மிளகின் காய்த்துணர்ப் பசுங்கறி
திருந்தமை விளைந்த தேக்கள் தேறல்
கானிலை எருமைக் கழைபெய் தீந்தயிர்
நீனிற வோரி பாய்ந்தென நெடுவரை
நேமியற் செல்லும் நெய்க்கண் இருஅல்

And many spacious streets where crowds do throng,
Whose bustle sounds like the murmur of the sea,[1]
Or like the noise crowds make on festive days,
Forked crossways, sky-high palaces that look
Like hills, where ancient clans live happy lives
Who never wish to leave their good old homes,
And streets with houses lining either side
Resembling much a river broad with banks:
These are in the king's domain not far from here.
Without fear enter the tower's wide wicket gates
Where war-like *maravars* stand guard and keep
Their dark-stemmed spears ; they kill the foes
Of the king with shining swords, and throw away
Their severed heads to be devoured by kites.
When dancers who have come a long way there
And occupy the inns thy presence note,
They'll know that thou art also there to pray
For presents from the great and mighty king
Who looks like Muruga, the god of war.
As they will kindly look on thee and ask
That thou remain with them as welcome guest
And be relieved of painful loneliness,
Thou may'st stay and enjoy their company.
The palace front where there are stationed guards
Whom foes could not resist resemble much
The delta of the great cool Kaviri
That rising from the western mountains speeds
To the sea. You will there find the timid calf
Of the wild cow caught when straying from the herd
That rests beneath the *mara* tree ; the calves
Of elephants, the bear's dumb bent-legged cubs ;
The *varudai* with eight bent legs that lives
On mountains high ; the large strong-headed rams ;
The mongoose angry- eyed that doth destroy
The holes of snakes ; the large-eared calf of deer
With timid eyes which the tiger killed that lives
In lairs ; the iguana with crook-ed legs
That crawls on stony ground vermillion red ;
The peacock timid-eyed that dances well
On hills ; the loud-voiced cock that calls its mate
In woods ; the drum-like fruit of the big wild jak ;
The ripe sweet-smelling mango fruit whose juice
Tastes sweet like powdered sugar-crystals clear ;
The rain-fed fragrant spreading *narai* vine
Adorned with buds ; the *nurai* roots that look

1. *l.* 634. The original adds here this: 'and the noise of the rains'.

உடம்புணர்வு தழீஇய[1] ஆசினி யனைத்தும்
குடமலைப் பிறந்த தண்பெருங் காவிரி
கடன்மண் டுழுவத்துக் கயவாய் கடுப்ப
நோனாச் செருவி னெடுங்கடைத் துவன்றி
[2]வானத் தன்ன வளமலி யானைத்
தாதெருத் ததைந்த முற்ற முன்னி
மழையெதிர் படுகண் முழவுகண் இகுப்பக்[3]
கழைவளர் தூம்பின் கண்ணிடம் இமிர
மருதம் பண்ணிய கருங்கோட்டுச் சீறியாழ்
நரம்புமீ திறவா துடன்புணர்ந் தொன்றிக்
கடவ தறிந்த இன்குரல் விறலியர்
தொன்றொழுகு மரபிற் றம்மியல்பு வழாஅது
அருந்திறற் கடவுட் பழிச்சிய பின்றை[4]
விருந்திற் பாணி கழிப்பி நீண்மொழிக்
குன்றா நல்லிசைச் சென்றோர் உம்பல்
இன்றிவட் செல்லா துலகமொடு நிற்ப
இடைத்தெரிந் துணரும் பெரியோர் மாய்ந்தெனக்
[5]கொடைக்கட னிறுத்த செம்மலோயென
வென்றிப் பல்புகழ் விறலோ டேத்திச்
சென்றது நொடியவும் விடாஅன்[6] நகைதர
வந்தது சாலும் வருத்தமும் பெரிதெனப்
பொருமுரண் எதிரிய வயவரொடு பொலிந்து
திருநகர் முற்றம் அணுகல் வேண்டி
கல்லென் ஒக்கல் நல்வலத் திரீஇ
உயர்ந்த கட்டில் உரும்பில் சுற்றத்து[7]

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1. வரி. ௩௪௬. உடம்புணர்வு தழீஇய - இப்பொருள்களோடு கூடிய.

2. வரி. ௩௫௦. முகில்களை ஒத்த வளப்பம்மிக்க யானை. வானம்: முகிலுக்கு ஆகுபெயர்.

3. வரி. ௩௫௨. இகுப்ப - ஒலியா நிற்ப.

4. வரி. ௩௫௮. பழிச்சிய பின்றை - வாழ்த்திய பிறகு.

5. வரி. ௩௬௩. கொடைக்கடன். செல்வம் பெற்றோர் அஃதில்லார்க்கு ஈதல் அவர்தம் கடமையாகும் என்று பழந்தமிழர்கள் கொண்டிருந்த கருத்தை இத்தொடர் உணர்த்துவதை உன்னுக.

6. வரி. ௩௬௫. சென்றது நொடியவும் விடாஅன் - நம் மனத்தின்கட் சென்ற வெனப் புகழ்களை முற்றக் கூறவும் பொறாதவனாய். சில கூறத் தொடங்கு முன்னரே நும்மைத் தலையளி செய்ய விரைவது அவன் இயல்பு என்றவாறு. சிறுபாண்: ௨௩௫-ஆம் வரியுடன் இக் கருத்தை ஒப்புநோக்குக.

7. வரி. ௩௭௦. உரும்பில் சுற்றம் - பழுதெண்ணாத அமைச்சர் முதலாயினோர்.

Like yokes on shoulders borne; the camphor tree
That yields big crystals; sparkling gems;
Great heaps of pearl-filled tusks of elephants
Of might killed in the fights with tigers striped;
Bent-petalled *kanthal* blossoms that appear
Like broken bangles; blooms of the *naga* tree
And of the *thilaka*;[1] green pepper grown
On dark vines; toddy mixed with honey old;
Sweet curds of bluish colour made from milk
Of buffaloes and kept in bamboo pipes;
Rich honeycombs from which sweet honey drips
In long hill tops and tasty *asini* jak.
Approach the courts where sky-high elephants[2]
Stand crowded. Drums throb loud whose sounds do match
Dread thunder, and large flutes of bamboo made
With open stops are played. Let women dance
To music sweet of songs that harmonise
With stringed small *yal* with handles dark on which
Is played the *marutham* tune. Let songstresses
Who know how they should do their duty best
Praise first the god supreme that has great power
In strict accordance with the music rules
Observed from olden times. Then you may sing
New songs and use such praise as this: "Thou art
Descended from those kings who never failed
To stand by promises they made. Although
Great men that could know right from wrong did live,
They are forgotten now. But thy great name
Will be remembered e'er as long as the world
Doth last, as thou, O chief, hast paid thy debt
By generous gifts." Thou may'st thus flatter him
And speak of other splendid deeds of his.
But he will not permit thee thus to express
In full the words of praise thou dost intend
To speak. He'll say, "Enough that thou hast come
With love to me. Much trouble thou hast had
In coming here." He then will thee invite
To his rich, splendid palace in which are
His captains noted in the battle-field,
And he will seat himself in the audience hall
In which is heard the assembly's bustle great.
There have been kings in number greater than

1. *l*. 684. Substitute here the following words after the word '*thilaka*': "the sweet smelling, strong-stemmed sandal wood".

2. *l*. 690. Sky-high elephants. The original means that the elephants look like clouds.

அகன்ற தாயத் தஃகிய நுட்பத்து
இலமென மலர்ந்த கைய ராகித்
தம்பெயர் தம்மொடு கொண்டனர் மாய்ந்தோர்
நெடுவரை இழிதரு நீத்தஞ்சால் அருவிக்
கடுவரற் கலுழிக் கட்கின் சேயாற்று
வடுவாழ் எக்கர் மணலினும் பலரே
அதனால், புகழொடுங் கழிகநம் வரைந்த நாளெனப்
பரந்திடங் கொடுக்கும் விசும்புதோய் உள்ளமொடு
[1]நயந்தனிர் சென்ற நும்மினுந் தான்பெரிது
உவந்த உள்ளமோ டமர்ந்தினிது நோக்கி
இழைமருங் கறியா நுழைநூற் கலிங்கம்
எள்ளறு சிறப்பின் வெள்ளரைக் கொளீஇ
முடுவல் தந்த பைந்நிணத் தடியொடு
நெடுவெண் ணெல்லின் அரிசிமுட் டாது
தலைநாள் அன்ன புகலொடு வழிசிறந்து
பலநாள் நிற்பினும் பெறுகுவிர் நில்லாது
செல்வேந் தில்லவெந் தொல்பதிப் பெயர்ந்தென
மெல்லெனக் கூறி விடுப்பின் நும்முள்
தலைவன் தாமரை மலைய விறலியர்
சீர்கெழு சிறப்பின் விளங்கிழை அணிய
நீரியக் கன்ன நிரைசெலல் நெடுந்தேர்
வாரிக் கொள்ளா வரைமருள் வேழம்
கறங்குமணி துவைக்கும் ஏறுடைப் பெருநிரை
பொலம்படைப் பொலிந்த கொய்சுவற் புரவி
நிலந்தினக் கிடந்த நிதியமொ டனைத்தும்
இலம்படு புலவர் ஏற்றகைந் நிறையக்
கலம்பெயக் கவிழ்ந்த கழறொடித் தடக்கையின்
வளம்பிழைப் பறியாது வாய்வளம் பழுநிக்
கழைவளர் நவிரத்து மீமிசை ஞெரேரென
மழைசுரந் தன்ன ஈகை நல்கித்
தலைநாள் விடுக்கும் பரிசின் மலைநீர்
வென்றெழு கொடியிற் றோன்றும்
குன்றுசூழ் இருக்கை நாடுகிழ வோனே.

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1. வரிகள். ௫௬௦-௧. பரிசில் பெறுபவரின் மகிழ்ச்சியைக் காட்டிலும் கொடுப்பவரின் மகிழ்ச்சி பெரிதெனக் கூறிய பான்மையை உன்னி மகிழ்க.

The sands of the Seyaru, the pleasant stream
That leaps from high hills pouring forth a mass
Of water at great speed, who though possessed
Of kingdoms great, good counsellors and lands
Extensive, yet have been small-minded so
That they refused to help their suppliants,
And lacked a generous heart. They passed away
Not leaving lasting names, which died with them.
But the king desires to spend the days that God
Gives him in leading well a worthy life
With heart as high as the sky and large enough
For generous gifts, and full of greater joy
Than that which even those who get his help
Do feel. He will thee give some pretty clothes,
Whose fine web is not visible, for thee
To wear in place of rags that clothe thy waist.
If thou dost wish to stay a few days more,[1]
And spend a pleasant time, thou wilt receive
Without stint boiled rice long and white, and flesh
With blood still fresh of the game caught by the bitch.
Thou wilt enjoy this food throughout thy stay,
As much as when thou tasted it at first.
If thou then hint that thou dost wish to leave
And go back to thy village home, he will
Present the leader with a lotus made
Of gold ; and women dancers, jewels bright.
He will too give thee lofty chariots fine
That smoothly glide in line like running streams,
Large elephants that thou wouldst take for hills
Which he himself did not entrap, large herds
Of kine with bulls that wear resounding bells,
And steeds whose necks are decked with ornaments,
And which do shake their manes with pride. He'll give
Besides gifts buried long within the earth.
His bangled hands that do shower jewels bright
On needy bards are ever downward bent,
So that his merit great is never lost.
He showers free gifts on them as rains come down
On tops of Naviram high, the fertile hill,
On which tall bamboos grow. He will present
These gifts the day before he lets thee go.
He is the lord of this extensive land
That lies surrounded by the hills on which
Flow streams that look like flags of victory great.

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1. *l*. 736. According to the original this line may be read thus: 'even if thou dost wish to stay a number of days more'.

NOTES

10. *thattai.* A drum, otherwise called *karadigai* because it resembles the grunt of a bear.

12. *pathalais.* A wide-faced drum with only one side.

28. *large loud-sounding yal.* There were two kinds of *yal*: one small (cf. *S. P. Padai*), and the other large (cf. *P. P. Padai*).

30-31. *made tight or loose.* For another simile for the same thing see *S. P. Padai* ll. 289-290 and *P. P. Padai* ll. 19-20.

41. *woman's stomach.* It should be remembered that ordinary women were practically naked in those days.

50-51. *moving tongues of dogs.* A very fine simile. Cf. *S. P. Padai.* l. 23.

52. *red-streaked.* Red streaks in the eye were considered a sign of beauty.

(A line is introduced before l. 61 which is not in the text for the sake of clearness).

62-65. The point of comparison is abundance.

70. *spouse of women.* Polygamy prevailed in those days.

71. *statues.* The word in the text may be also translated as painting. Anyway the people were versed in decorative arts.

72. *sowing seeds of praise.* They sow the seeds of praise and reap presents. Somewhat humorous.

75. *ornaments.* Men too wore bangles.

81. *thou.* The leader of the band.

82. *auspicious.* The observance of auspicious hours has always prevailed among Hindus.

85. *Do hear me.* The narrator repeatedly asks the *panars* to listen to him. This is a peculiarity in the narration in this poem.

93-94. Somewhat hyperbolical.

99. *stand or sit.* Cf. *M. Kanchi* ll. 741-742.

103-106. Cf. Theseus in *M. S. N. Dream.*

108-109. *god — Naviram.* According to Hindu mythology Siva drank poison to save the gods. On the Naviram hill was a shrine of Siva.

133. *Pleiads.* See Introduction : Social Life.

148-150. *double—argued.* A vivid simile.

152. *bamboo rice.* Rice grown in wild land.

154. *aval.* This eatable is made by crushing moistened rice grains.

163-164. A very striking and appropriate simile. See Introduction : Similes.

163. *unblown buds.* In Tamil போந்தி.

184. *like drums.* In l. 15 the comparison is the other way: the drums are compared there to jak fruits.

228. *hunted by the bitch.* South Indian hunting dogs were famous. Cf. *P. P. Padai* l. 145.

238. *sour sweet.* Sourness is considered to be one of the five essentials for tasty curry.

245. *invited by children.* This shows the modesty of the mothers.

263-264. *clap—worship.* See Introduction : Religion.

279-280. *crocodiles—elephants.* A hyperbole.

340-341. *as men—birth.* The meaning seems to be that their past actions prevent them from plucking the flowers. See Introduction : Religion.

366-368. The point of camparison is promptitude.

380. *monkeys—eat.* This shows that jak fruits were abundant.

397. *"the tiger!"* *Vengai* is both tiger and tree. Hence the cry.

405. *leaf-eating kin.* Monkeys are, of course, vegetarians.

442-443. *songs—grain.* Various songs were sung when people were engaged in different activities.

494-451. From these italicised lines the title *Malaipadukadam* is derived. See Introduction : Nature pictures.

464. *Lakshmi.* Goddess of wealth.

468. *kurinchi songs.* Each of the five regions had its special songs. Cf. l. 619.

649. *local gods.* Minor gods.

504. *maravars.* A caste from which soldiers were recruited.

515. *knots of grass.* A topical allusion. See Introduction : Social Life.

534-554. The *mullai* region is described.

559. *the chaste—husband.* The wife of the king is indirectly brought in.

619. *marutham tune.* Cf. l. 467.

651. *Muruga.* Besides Siva the Dravidian war-god also was worshipped.

657-658. *resemble Kaviri.* The point of comparison is abundance. Cf. *P. Palai* l. 5; *P. A. Padai* l. 285.

698. *god supreme.* Siva.

720-721. *in number—Seyaru.* A frequent exaggerated speech.

734-735. *fine web—invisible.* The art of weaving was highly developed and fine clothes were exported to the West. Cf. *S. P. Padai* l. 308; *P. A. Padai* l. 103.

744-745. *lotus—gold.* A jewel highly prized. Cf. *M. P. Kadam,* l. 743.

TIRUMURUGATTRUPADAI

TIRUMURUGATTRUPADAI

INTRODUCTION

NAME

The title of this Idyll means a poem giving guidance for going to sacred Muruga. This *attrupadai* differs from others noted before in that here people are directed to a god for spiritual benefits instead of for patronage to kings. (For explanation of *attrupadai* see General Introduction to *Pattupattu*: *Attrupadai*).

SUBJECT MATTER

The poem opens with an account of the splendour of Muruga. Then follows a graphic description of the celestial damsels that dance and sing around the god. This is followed by a most revolting account of demonessess who go through devil dances, while the god cuts down *Asuras*. Then is the time for a devotee to approach the feet of the god, if he wishes to obtain salvation. The splendid city of Madura is then brought in incidentally, as west of it is the famous Tiruparankunram, one of the shrines in which the god lives, and which is set in the midst of beautiful surroundings. Then we are taken to another shrine, Tiruchiralaivai, to which the god goes on a triumphal march through the sky mounted on an elephant beautifully caparisoned. In this section is a detailed description of the six faces and twelve arms of the god and the functions performed by them. The third shrine is Tiruvavinankudi. Here the god spends some days with his spouse, Deivanayagi, and is visited by the three gods, Siva, Vishnu and Indra. Along with these go ascetics of high character, Gandharva musicians with their womenfolk, thirty minor gods and twenty-seven "exalted ones." Then the three great gods are described. Vishnu goes with the *garuda* flag. Siva of three winkless eyes goes with Uma, his spouse, attached to the left of his body. Indra is a handsome god with a thousand eyes who achieved merit by a thousand sacrifices. These three along with others approach Muruga to intercede on behalf of Brahma who was banished to the earth by the god for some wrongful act. All these fly through the air making a thundering sound. The next shrine is Triuveragam, the abode of Brahmins who observe their religious duties punctiliously. The scene shifts to the hill regions inhabited by *kuravas*. Their beautiful women are clad in leaf and flower garments. The god goes among them

well-decked, dances with these mountain maids embracing them, and accepts their offerings. There is a vivid description of the rites performed by the *kurava* priestess. Then the devotee is told at great length how to approach and address the god, and how he could attain salvation. The concluding lines are a fine poetical description of the waterfalls and rivers in which the god is said to manifest himself.

MURUGA WORSHIP

Muruga was originally the war-god of the Dravidians, and the patron deity of the *kuravas* or hunting tribes of the Dravidian country. Probably this god is not an entirely imaginary being, but a war-like king that was deified, as often happened in the case of heroes of primitive communities. In this poem Muruga is referred to by various names: the spouse of a wife of spotless purity; the red god; the child of six mothers; the son of the god under the banyan tree; the child of Kotravai; the child of the Ancient One; the captain of the heavenly hosts; the god of *kurinchi*; the tall god; the god of the hills and God. The meaning of Muruga is the eternally young one, or the beautiful one.

The poem belongs to the period when Dravidian and Aryan cultures began to commingle. So the Muruga of the poem is a blend of Dravidian and Aryan gods. The Aryans wisely incorporated Dravidian deities in their own pantheon. In the section, *Tiruparankunram*, we have the revolting picture of the terrible demonesses that accompany Muruga going through the *tunangai* dance in the Dravidian manner. In the section, *Tirucheeralaivai*, we have a description of Muruga with his six faces and twelve arms. This is the Aryan conception of Kartigesa, the war-god and son of Siva. In the succeeding section, *Tiruvavinankudi*, there is an account of a deputation of the three great gods, Vishnu, Siva and Indra, *rishis*, Gandharvas, thirty minor gods and other "exalted ones", all Aryan, waiting upon Muruga to plead for the Aryan god, Brahma. In the next section, *Tiruveragam*, we have a picture of Brahmins who are Aryans, and their religious life. In the section *Kunruthoradal* (dancing on the hills) is a description of the Dravidian *kuravai* dance in honour of the god. In the last section, *Pazhamuthircholai* (the grove of ripe fruits), we note the welding of the two cults. There is a graphic description of the *kurava* priestess of Muruga and her ceremonies, and this is followed by a description of Muruga which identifies him with the Aryan god, the son of Siva.

We may observe that after this Muruga disappears from Tamil literature, and Siva and Vishnu monopolise the field.

INTRODUCTION

The Shrines

Four hill shrines are mentioned in the poem besides others. The first is Tiruparankunram said to be west of the city of Madura. Even to-day we can see the hill, but is south-west of the present city. We may, therefore, infer that the old city was situated in a different location. On the hill even at the present time there is the idol of Muruga, and, what is more interesting, an image of our poet, Nakkirar. The next is Tirucheeralaivai which is identified with the modern Tiruchendur. The third is Tiruvavinankudi which the Commentator says was known in the days of Auvvaiyar as Chittanvalvu. According to some commentators it is situated in the Palani hills. The name is derived from Avi, a chieftain. Tiruveragam is generally identified with a village near Kumbakonam. Arunakirinathar, the famous author, identifies it with Swami Malai, twenty miles from Tanjore. As to the other shrines, as in ancient Greece and Rome, hills and streams are associated with various gods, and some of these are said to be the abodes of Muruga. Some commentators think *Pazhamuthircholai* refers in general to hills, while others think that it is a reference to a particular hill called Alagarmalai, a few miles to the north of Madura.

The Religious Significance of the Poem

Unlike the other Idylls this one is essentially a religious poem. In fact, it is recognised as the eleventh Tirumurai, or sacred poem of the Saivites. It is the daily liturgy of the devotees of Muruga. As such this Idyll is the most popular among the *Pattupattu*, and one that is best known.

Its religious significance is contained in tr. ll. 95-101 and 407-416. A devotee of Muruga advises a seeker of salvation that in order to attain it, he should, by virtue of his merits acquired in a previous birth, eschew all earthly pleasures, endeavour to lose his consciousness, and have a longing to reach the feet of the god with the object of securing salvation. Muruga then will receive the suppliant with love and kindness, and grant him his desire.

ALLUSIONS TO MYTHOLOGY

The poem is rich in allusions to stories that are found in the *Puranas* and other religious writings. In order to understand clearly certain passages of the poem one should know the stories to which allusions are made.

Tr. ll. 90-94. Siva gave some germs of life to Indra which he presented to seven *rishis*. Six of these gave them to their wives who became pregnant with them, and bore six children

Indra ignorantly hurled thunderbolts on these children, and they combined together in one form and subdued Indra. Again, when the *Asura*, Surapadma, who had two names and two forms, but one body, arose, they became separate and destroyed this Giant. Therefore Muruga is said to come with six forms.

Tr. l. 93. The mango referred to in this line is the one under which the *Asuras* performed their penances that they might obtain half the power of the enemies with whom they fought.

Tr. l. 102. The word used in the text for Madura is *kudal* (கூடல்). There is a story connected with Madura being called *kudal*. Varuna, the god of the sky, intending to destroy Madura ordered his seven clouds to pour down rain on the city to submerge it. But Siva intervened and set his four clouds to drive Varuna's clouds away and form themselves into four towers. Consequently Madura came to be known as *Nanmadakudal*, or the four-towered city.

Tr. l. 229. The story about the destruction of the three cities is that there were three children of Tharakasuran who received great powers from Brahma, and built three great cities: one in the skies, one on earth, and a third in the lower world. They oppressed men and *devas*, and these complained to Siva, who burnt up these cities.

Tr. l. 231. Indra is said to possess a thousand eyes, and there is an unsavoury story connected with this. The god was cursed by a *rishi* for a lustful act, and as a result he had indecent marks all over his body. After the expiation of his crime these marks were changed into a thousand eyes.

Tr. ll. 236-242. The deputation to Muruga was due to the following reason. Muruga having defeated the *Asuras* exclaimed that his victory was due to his spear. Brahma, who heard this, boasted that it was he who endowed the spear with that power. Muruga being incensed at this cursed Brahma to be born on earth. Consequently, the Trinity consisting of Brahma, Siva and Vishnu, could not perform their functions. So the latter two along with Indra and others went to Muruga to have the curse removed.

Tr. l. 394. An *Avunan* called Kiravunjan took the form of a mountain and obstructed the path of Agastiar who was proceeding southward. The great *rishi* understood this and laid on him the curse that he could not resume his form again. This *Avunan* hid his brother Tarakan who fought with Muruga, and the god clove the hill and freed the warriors who were imprisoned in it.

RELIGIOUS AND SOCIAL CUSTOMS

The poem gives us a graphic picture of the rites and ceremonies of the hill tribes, and there is a vivid and detailed description of the *kurava* priestess and the ceremonies she goes through. She puts up the cock banner, rubs ghee and mustard, chants in gentle tones, scatters flowers, wears two garments, winds a red thread round her wrists, offers rice mixed with ram's blood, sprinkles turmeric, sandal paste and other perfumes, hangs oleander wreaths, burns sweet incense, sings *kurinchi* tunes and dances to the accompaniment of various musical instruments. It is interesting to note that even at the present day hill tribes in Travancore keep up some of these rites and ceremonies.

Along with the above Dravidian religious ceremonies we are given a picture of Aryan customs and rites. The *rishis* have matted locks, clothe themselves with the bark of trees, cover themselves with deer skins, live an abstemious life and possess eminent moral character and piety. The Aryan Brahmins had already gained a foothold in the Tamil land, and we have a description of their performance of the six duties prescribed for their caste, their forty-eight years of bachelor life enjoined on them, their triple strands of sacred thread and their tending of the three sacred fires. There is a reference to *kandu* which was originally a branch of a tree cut and planted for the deity to reside in it. This is the origin of later idols. Manram is probably a resting place when processions are made in honour of gods, Originally it was an open space under a banyan tree in which the village elders carried on the administration of the village. Later, buildings were put up for the purpose. These were then used also as rest-houses for strangers and for religious purposes. (Cf. *P. Palai*, tr. ll. 304-305).

There is an interesting reference to stone pillars erected for cows on which they could rub their backs. As seen in the other Idylls the people of the time were very fond of flowers. Not only did they decorate themselves with them, but used them with leaves to make garments. Although they used artificial garments also, it seems that the leaf dress was commonly used. They, however, adorned themselves with artificial ornaments. In this poem we have a mention of tinkling anklets and jewels for the breast, the head, wrists and ears, made of gold, and ornaments made of conch shell. They had various musical instruments for their dances, such as the small drum, the *yal*, the conch, bells and horns. There is an interesting and amusing practice mentioned in the incidental reference to the city of Madura. At its gate, was a ball hung by a thread to serve as a challenge to the enemy. If this remained uncut, the city was regarded invulnerable.

LITERARY MERITS

Could an essentially religious poem like the *Tirumurugattrupadai* be properly called an Idyll? An Idyll is a poem descriptive of some picturesque scene or incident chiefly in rustic life. The description of the picturesque life of the hill tribes, their songs, their dances and their simple rituals, and the beautiful surroundings in which they live are sufficient to bring this poem under the category of Idyll.

The Ten Idylls are mere pegs on which are hung beautiful imagery and splendid descriptions of Nature. In this poem, however, the religious object is of greater importance than the poetic element. Consequently, judged as pure poetry it may be considered inferior to the other Idylls. and certainly to the other Idyll by the same poet, *Nedunalvadai*. However, in itself it has high poetical qualities. We may now notice some of its beauties.

Pen-Pictures

The poem abounds in splendid pen-pictures. We may notice the more conspicuous ones. The most poetical passage in the poem is the concluding lines describing waterfalls and rivers, and reminds one of that splendid piece of nature painting in *Nedunalvadai* in which the cold season is described in the most graphic language. Next to this the most striking, but intensely revolting, picture is the description of the ghouls and their dance. Immediately following the pleasing picture of the dancing of celestial damsels, the disgust becomes all the greater.

Nature

The concluding picture of the waterfalls and rivers, besides being an instance of realism serves to show the poet's love of Nature, of which he has given such splendid proof in his other poem. The poet must have watched with interest and feeling the rushing waterfall leaping in sheets "resembling many varied waving flags", sweeping away the trees and products of the hills, making monkeys, elephants and peacocks shiver with cold, and driving boars and bears to take refuge in caves. There is a conspicuous example of the poet's keen observation of Nature. In his description of Tiruparankunram he speaks of it as a place where

> hum swarms of bright-winged bees.
> They sleep at night in lotus flowers that bloom
> On thorny stalks and awake at dawn and buzz
> Around the honey-scented *neithal* blooms.

How keenly has our poet observed the bees sleeping in the lotus flowers, flitting to *neithal* blooms at dawn, and then shifting

to other flowers later on! The poet is interested in heavenly phenomena also. He has watched "the sunlight that is shed upon the sea when the sun shines on it"; "the big clouds pregnant with the water sucked from the sea and poured as rain in plenteous drops"; the thunder attended by lightning's flash and the entrancing sight of the moon surrounded by the stars. He has noted the "owl with its bulging eyes." He has noticed minutely the serpent's "white fangs enclosed in poison bags with holes." As in the case of other poets he is fond of flowers and has observed and described them minutely: the *marutham* petals are red outside and white inside, *vetchi's* stalks are red, lilies are green, *kanthal* petals are red and the lotus flower grows on thorny stalks.

Imagery: Similes

There are no elaborate similes, as in some of the other Idylls. They are all primitive, and generally with only one point of comparison. A few of them may be noted here; garlands are like chariot wheels, the shoulders of women are like bamboos; breasts of young women are like unopened *kongu* blooms; flowers in ponds are like eyes; the march of the elephant resembles the progress of the tempest; the skin of women resembles mango shoots and their beauty spots are like streaks of gold on a touchstone; the gods travelling through the sky appear like stars as though in bloom, their fast movement resembles the storm in the sea and their strength is like the fire fanned by the wind; the women's gait is like the peacock's strut; the god's arms are drum-like; the waterfalls are like banners; the honeycombs are like the sun's disc and the bear's hair resembles the fibre of the young palmyra tree.

This poem is characterised by the same comparative absence of hyperboles as the other Idylls.

LANGUAGE AND VERSIFICATION

As in the case of the other Idylls the Sanskrit words used in this Poem are less than two per cent., although it is generally agreed that it was written after the Aryan influence became great in the Tamil land. There are only thirty Sanskrit words in all the 317 lines, excluding those that are common to both the languages. Two archaisms in the poem may be noted. The termination *pu* indicating the past participle, very rarely used by modern authors, occurs eleven times in the poem. Again, the repetition and elongation of the final vowel called *alapedai* to indicate the past participle, seldom used in modern literature, occurs thirty times. In a number of places the Commentator points out various readings and various interpretations of passages.

The versification used in the poem is *asiriappa* peculiar to the *agaval* verse. (For further explanation see General Introduction to *Pattupattu*: Versification).

THE AUTHOR

It is generally supposed that Nakkirar the author of *Nedunalvadai*, is the author of this poem also. (For an account of the life of Nakkirar see Introduction to *Nedunalvadai*). Here we may add an interesting legend as to how the poet came to write this poem. After the dispute with Siva and punishment for his presumption, Nakkirar was ordered to make a pilgrimage to Benares. On his way he was caught by a demon along with 999 others. When the demon went to bathe before making a meal of him, the poet invoked the help of Muruga to save him, and composed this poem in his honour. The god intervened and freed him. The legend about his dispute with Siva may be fiction made up to illustrate the poet's usual obstinacy, and punctilious accuracy in literary matters.

DATE OF COMPOSITION

It is generally agreed, judging from the Aryan elements in the poem, that this is the latest of the Ten Idylls. Such descriptions as that of the Brahmins and *rishis* show that the infiltration of Aryan culture in the Tamil land was more advanced when this poem was written than when the rest of the Idylls were composed. From the allegorical nature of this *attrupadai* we may infer that the poet must have had the other *attrupadais* of this group before him. Prof. Sundarampillai, a noted Tamil scholar, is of the opinion that Nakkirar must have lived not later than the fifth century, A.D. He comes to this conclusion after arguing that Sambandar, a Saivite saint, lived in the seventh century, and that our poet lived two or three centuries before him. Another scholar, however, suggests that Nakkirar lived in the seventh century. (For further notes on the subject see Introduction to *Nedunalvadai* and *Mullaipattu* and to the General Introduction to *Pattupattu*: Date of Composition).

திருமுருகாற்றுப்படை

மதுரைக் கணக்காயனர் மகனர்

நக்கீரர் குமரவேளைப் பாடியது

திருமுருகாற்றுப்படை.

க. திருப்பரங்குன்றம்

உலகம் உவப்ப வலனேர்பு திரிதரு
பலர்புகழ் ஞாயிறு[1] கடற்கண் டாஅங்கு
ஓவற இமைக்குஞ்[2] சேண்விளங் கவிரொளி
[3]உறுநர்த் தாங்கிய மதனுடை நோன்றாள்
செறுநர்த் தேய்த்த செல்லுறழ் தடக்கை
மறுவில் கற்பின் வாணுதல் கணவன்
கார்கோள்[4] முகந்த கமஞ்சூல் மாமழை
வாள்போழ் விசும்பில் வள்ளுறை சிதறித்
தலைப்பெயல் தலைஇய தண்ணறுங் கானத்து
இருள்படப் பொதுளிய பராஅரை மராஅத்து
உருள்பூந் தண்டார் புரளும் மார்பினன்
மால்வரை நிவந்த சேணுயர் வெற்பிற்
கிண்கிணி கவைஇய ஒண்செஞ் சீறடிக்
கணைக்கால் வாங்கிய நுசுப்பின் பணைத்தோள்
கோபத் தன்ன தோயாப் பூந்துகில்[5]
பல்காசு நிரைத்த சில்கா ழல்குல்
கைபுனைந் தியற்றாக் கவின்பெறு வனப்பின்
[6]நாவலொடு பெயரிய பொலம்புனை அவிரிழைச்
சேணிகந்து விளங்குஞ் செயிர்தீர் மேனித்
துணையோர் ஆய்ந்த இணையீ ரோதிச்
செங்கால் வெட்சிச் சீறித ழிடையிடுபு
பைந்தாட் குவளைத் தூவிதழ் கிள்ளித்
தெய்வ உத்தியொடு வலம்புரி வயின்வைத்துத்

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1. வரி. உ. புறக்கண்ணை மறைக்கும் புற இருளைக் கெடுத்துப் புறப்பொருளை உயிர்கட்குத் தன் ஒளியால் காட்டும் ஞாயிறு, உயிர்களின் அகக்கண்ணை மறைக்கும் ஆணவப் பேரிருளை அகற்றி மெய்ப்பொருளைத் தெரிந்துணர்த்தும் அறிவுப் பேரொளியாகிய முருகனுக்கு முற்றுவமையாய் நின்று சிறத்தல் அறிக.

2. வரி. ந. இமைக்கும் - (உள்ளத்தில் நின்று) ஒளிரும்.

3. வரி. ச. உறுநர் - தன்னடியைச் சரணாகப் பற்றி வந்துற்றவர்.

4. வரி. எ. கார்கோள் - கடல்.

5. வரி. கரு. தோயாப் பூந்துகில் - சாயந் தோய்க்கப்பெறாத பூத்தொழிலையுடைய துகில்.

6. வரி. கஅ. சாம்பூநதம் என்னும் உயர்ந்த பொன்னால் புனைந்த, விளங்குகின்ற அணிகலன்கள்.

TIRUMURUGATTRUPADAI

1. TIRUPARANKUNRAM

He shines in splendour like the light that's shed
Upon the sea when on it shines the sun
That praised by all delights mankind, and moves
Round Meru to the right. His glorious light
Is felt alike by those perceiving him
With the mind, their eyes closed, and by those who look
At him with outward eyes from afar. His feet
Are beautiful and strong[1], and well support
His votaries. His arms strike down his foes
Like thunderbolts. He is the spouse of her
Who has a bright forehead, and chastity
Unstained. His breast is decked with garlands cool
Round-shaped like a chariot wheel, made of the blooms
Of stout-trunked *mara* tree whose leaves diffuse
A gloom throughout the forest rendered cool
And fragrant by the early showers that fall
From big clouds pregnant with the water sucked
From the sea, and poured as rain in plenteous drops
In the sky whose darkness is dispelled by light.
Celestial damsels crowd in numbers large
In wooded hills o'ergrown with bamboos large
That grow sky-high. Their small bright rosy feet
Are decked with tinkling bells. Their legs are round.
Their waists are slim, and they have shoulders smooth.
Their undyed garments wrought with flower designs
Are red resembling insects purple-hued.
Around their waists are belts of several strands
Well-set with gems. Their beauty is not due
To artificial ornaments. They wear
Bright jewels made of the finest gold that bears
The name of *naval* tree. Their lustre bright
Is faultless e'en when viewed from distance great.
They deck their smooth and well-formed tresses combed
And ordered by their maids with blossoms small
Of red-stalked *vetchi* plants, and mix with these
The green-stalked water-lily's petals culled.
On the heads in order worn are jewels bright

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1. *ll.* 8—9. His feet are beautiful and strong. மதனுடை நோன்தாள் means strong feet which destroy the Ignorance of the dev otees.

திலகந் தைஇய தேங்கமழ் திருநுதல்
மகரப் பகுவாய் தாழமண் ணுறுத்துத்
துவர முடித்த துகளறு முச்சிப்
பெருந்தண் சண்பகஞ் செரீஇக் கருந்தகட்டு
உளைப்பூ மருதின் ஒள்ளிணர் அட்டிக்
கிளைக்கவின் றெழுதரு கீழ்நீர்ச் செவ்வரும்பு
இணைப்புறு பிணையல் வளைஇத் துணைத்தக
வண்காது நிறைந்த பிண்டி ஒண்டளிர்
நுண்பூண் ஆகந் திளைப்பத் திண்காழ்
நறுங்குறடு உரிஞ்சிய பூங்கேழ்த் தேய்வை
தேங்கமழ் மருதிணர் கடுப்பக் கோங்கின்
குவிமுகிழ் இளமுலைக் கொட்டி விரிமலர்
வேங்கை நுண்டா தப்பிக் காண்வர
[1]வெள்ளிற் குறுமுறி கிள்ளுபு தெறியாக்
கோழி யோங்கிய வென்றடு[2] விறற்கொடி
வாழிய பெரிதென் றேத்திப் பலருடன்
சீர்திகழ் சிலம்பகம் சிலம்பப் பாடிச்
சூர மகளிர் ஆடுஞ் சோலை
மந்தியும் அறியா மரன்பயில் அடுக்கத்துச்
[3]சுரும்பு மூசாச் சுடர்ப்பூங் காந்தள்
பெருந்தண் கண்ணி மிலைந்த சென்னியன்
பார்முதிர் பனிக்கடல் கலங்கவுள் புக்குச்
சூர்முதல் தடிந்த சுடரிலை நெடுவேல்
உலறிய கதுப்பிற் பிறழ்பற் பேழ்வாய்ச்
சுழல்விழிப் பசுங்கட் சூர்த்த நோக்கில்
கழல்கண் கூகையொடு கடும்பாம்பு தூங்கப்
பெருமுலை யலைக்குங் காதிற் பிணர்மோட்டு
உருகெழு செலவின் அஞ்சுவரு பேய்மகள்
குருதி யாடிய கூருகிர்க் கொடுவிரல்
கண்தொட்டு உண்ட கழிமுடைக் கருந்தலை
ஒண்டொடித் தடக்கையின் ஏந்தி வெருவர
வென்றடு விறற்களம் பாடித்தோள் பெயரா
நிணந்தின் வாயள் துணங்கை தூங்க

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1. வரிகள். ௨0-௩௭. சூரர மகளிரின் ஒப்பனை வகைகளைக் கூறும் இப்பகுதி அக்கால மகளிரின் ஒப்பனைத்திறத்தை ஓரளவு காட்டுவதாக அமைந்துள்ளது.

2. (பாடம்) வென்றெடு.

3. வரி. ௪௩. முருகப்பெருமானுக்குச் சூடுதற்குரிய பூவென்றறிந்து வண்டுகளும் காந்தள் மலர்களை மொய்க்கா என்று புலவர் கூறியதன் சிறப்பினை உன்னுக.

Called *sridevi* and ornaments well-shaped
Like a right-whorled conch. On foreheads fair
Sweet-scented that are well adorned with spots
Suspended hang another jewel shaped
Like open mouths of sharks. Their spotless hair
Done into a perfect knot is beautified
With large cool *champak* flowers, and over them
They wear bright bunches of the *marutham* blooms
With petals dark outside and white within.
Around their knots of hair are fillets fair
Of pretty red buds that from green stalks sprout
And under water grow. The shining buds
Of rich *asoka* stuck on pretty ears
That match their beauty dangle on their breasts
That shine with jewels bright. On their young breasts,
Shaped like unopened *kongu* buds is smeared
As though sweet-smelling *marutham* blooms were piled,
Fine coloured scented sandal paste prepared
By grinding strong hard fragrant sandal-wood.
O'er it they spread the pollens fine of blooms
Of *vengai* fully blown. They pluck the sprouts
Of *vila* tree, and throw them charmingly
O'er one another. Then they bless the flag
And wish it great success. Inscribed on it
Is the image of a cock that kills its foe
In open fight achieving victory great,
They also sing and dance with such a noise
That fine hill slopes resound with echoes loud.
In wooded hills are trees that are unclimbed
By monkeys. Here grow fire-red *kanthal* blooms
Untouched by bees[1], that from the chaplets cool
The god doth wear upon his sacred head.
He plunged once in the cold and rock-girt sea
And made it much disturbed, and the giant killed
With long and flaming leaf-shaped spear.
The frightful demoness whose hair is dry,
Whose rows of teeth discordered are, who has
A gaping mouth and eyes that're tinted green
And roll with rage, whose aspect terrifies,
Who has an angry gait, and belly rough,
Whose ears create much pain upon her breasts
Like serpents fierce that hang from owls, whose eyes
Do bulge, whose thick and shining bangled hands
Hold a dark skull that emits a putrid stench
Arising from the eye-balls eaten scooped

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1. *l.* 38. Untouched by bees. The bees know that they are used for Lord Muruga !

இருபேர் உருவின் ஒருபேர் யாக்கை[1]
அறுவேறு வகையின் அஞ்சுவர மண்டி
அவுணர் நல்வல மடங்கக் கவிழிணர்
மாமுதல்[2] தடிந்த மறுவில் கொற்றத்து
எய்யா நல்லிசைச் செவ்வேற் சேஎய்
சேவடி படருஞ் செம்மல் உள்ளமொடு
நலம்புரி கொள்கைப் புலம்புரிந் துறையும்
செலவுநீ நயந்தனை ஆயின் பலவுடன்
நன்னர் நெஞ்சத்து இன்னசை வாய்ப்ப
இன்னே பெறுதிநீ முன்னிய வினையே
[3]செருப்புகன் றெடுத்த சேணுயர் நெடுங்கொடி
வரிப்புனை பந்தொடு பாவை தூங்கப்
பொருநர்த் தேய்த்த போரரு வாயில்
திருவீற் றிருந்த தீதுதீர் நியமத்து
மாடமலி மறுகில் கூடற் குடவயின்
இருஞ்சேற் றகல்வயல் விரிந்துவாய் அவிழ்ந்த
முட்டாள் தாமரைத்[4] துஞ்சி வைகறைக்
கட்கமழ் நெய்தல் ஊதி எற்படக்
கண்போல் மலர்ந்த காமரு சுனைமலர்
அஞ்சிறை வண்டின் அரிக்கணம் ஒலிக்கும்
[5]குன்றமர்ந் துறைதலும் உரியன் அதாஅன்று;

உ. திருச்சீரலைவாய்

வைந்நுதி பொருத வடுவாழ் வரிநுதல்
வாடா மாலை ஓடையொடு துயல்வரப்
படுமணி யிரட்டு மருங்கிற் கடுநடைக்
கூற்றத் தன்ன மாற்றரு மொய்ம்பின்
கால்கிளர்ந் தன்ன வேழமேல் கொண்டு
ஐவே றுருவிற் செய்வினை முற்றிய

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1. வரி. ௫௭. மக்கள் வடிவும் விலங்கின் வடிவுமாகிய இரண்டு பெரிய வடிவினையுடைய ஒன்றாகிய பெரிய உடலைப் பெற்ற சூரபன்மா.

2. வரி. ௬௦. மாமுதல்-மாமரமாகித் தலைகீழாய் நின்ற தாரகாசுரன்' தலைகீழாய் நின்ற மாமரம் என்றது நன்னெறிக்கண் நில்லாது தீநெறிப் படர்ந்த உயிர் என்னும் குறிப்புடைத்தாகும்.

3. வரி. ௬௭. போரை விரும்பிக் கொடி கட்டுதல் அக்கால மரபு என்பது இவ்வரியினின்று அறியப்படும்.

4. வரி. ௭௩. முட்டாள் தாமரை - முள்ளைத் தாளின்கண் உடைய தாமரை.

5. வரி. ௭௭. குன்று - திருப்பரங்குன்றம். இஃது மதுரைக்கு மேற்கே சில கல் தொலைவில் உள்ளது.

With sharp-nailed cruel fingers stained with blood,
Whose shoulders heave and whose mouth drips much blood[1],
Doth tread the devil dance and sings the songs
Of victory[2] over foes in fair fights killed
That strike great terror into giants' hearts.
While she doth dance, the god of boundless fame
That wields the javelin red, inspiring fear,
Attacks and cuts in twain the chief of giants
Who bears two names, but has one body huge,
And dims their glory great by cutting down
Their ancient mango tree upon whose boughs
Hang downward bunches thick of blossoms bright.
If by the good deeds in a previous birth
Thou dost desire the goal of being freed
From consciousness of self, and entertain
The yearning high to attain the sacred feet
Of the Lord, this longing sweet that animates
The virtuous mind that spurns all joys will bring
True wisdom and salvation great at once.
There is the town of Madura in which
The banner won in war[3] is hung aloft,
Along with the well-knit ball of thread and doll
Uncut, as foes dare not invade the town,
And at its gates no war is waged. There are
A fine bazaar street, where great Lakshmi sits
In state; and many other streets in which
Stand storeyed mansions high. West of this town
Stands Kunram's hill that has extensive fields
Of black clay, where hum swarms of bright-winged bees
They sleep at night in lotus blooms that grow
On thorny stalks, and wake at dawn and buzz
Around the honey-scented *neithal* blooms.
They hum o'er buds that blossom like the eye
In the pleasant lake nearby. In holy hill
The god in joyful peace abides. There too
Are other shrines.

2. TIRUCHEERALAIVAI

He rides an elephant whose temples scarred
With pointed goad are ornamented well
With dangling fadeless wreath and frontlet fine.

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1. *l*. 84. drips much blood, i. e., while eating the flesh of the dead-bodies.

2. *l*. 86. victory, i, e, victory of Muruga.

3. *l*. 103. The banner won in war. The original means 'The banner inviting war.'

முடியொடு விளங்கிய முரண்மிகு திருமணி
மின்னுறழ் இமைப்பிற் சென்னிப் பொற்ப
நகைதாழ்பு துயல்வரூஉம் வகையமை பொலங்குழை
சேண்விளங் கியற்கை வாண்மதி கவைஇ
அகலா மீனின் அவிர்வன இமைப்பத்
தாவில் கொள்கைத் தந்தொழில் முடிமார்
[1]மனனேர் பெழுதரு வாணிற முகனே
மாயிருள் ஞாலம் மறுவின்றி விளங்கப்
பல்கதிர் விரிந்தன் றொருமுகம் ஒருமுகம்
ஆர்வலர் ஏத்த அமர்ந்தினி தொழுகிக்
காதலின் உவந்து வரங்கொடுத் தன்றே ஒருமுகம்
மந்திர விதியின் மரபுளி வழாஅ
அந்தணர் வேள்வியோர்க் கும்மே ஒருமுகம்
எஞ்சிய பொருள்களை ஏமுற நாடித்
திங்கள் போலத் திசைவிளக் கும்மே ஒருமுகம்
செறுநர்த் தேய்த்துச் செல்சமம் முருக்கிக்
கறுவுகொள் நெஞ்சமொடு களம்வேட் டன்றே ஒருமுகம்
குறவர் மடமகள் கொடிபோல் நுசுப்பின்
மடவரல் வள்ளியொடு நகையமர்ந் தன்றே
ஆங்கம், மூவிரு முகனும் முறைநவின் றொழுகலின்
ஆரந் தாழ்ந்த அம்பகட்டு மார்பிற்
செம்பொறி வாங்கிய மொய்ம்பிற் சுடர்விடுபு
வண்புகழ் நிறைந்து வசிந்துவாங்கு நிமிர்தோள்
[2]விண்செலல் மரபின் ஐயர்க் கேந்தியது
ஒருகை உக்கஞ் சேர்த்தியது ஒருகை
நலம்பெறு கலிங்கத்துக் குறங்கின்மிசை யசைஇயது ஒருகை
அங்குசங் கடாவ ஒருகை இருகை
[3]ஐயிரு வட்டமொடு எஃகுவலந் திரிப்ப ஒருகை
மார்பொடு விளங்க ஒருகை
தாரொடு பொலிய ஒருகை
கீழ்வீழ் தொடியொடு மீமிசைக் கொட்ப ஒருகை
பாடின் படுமணி இரட்ட ஒருகை
நீனிற விசும்பின் மலிதுளி பொழிய ஒருகை
வானர மகளிர்க்கு வதுவை சூட்ட

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1. வரிகள். கூ0 - க0உ. இவ்வரிகளுடன், குமரகுருபர அடிகள் பாடியருளிய கந்தர் கலிவெண்பாவின் சஉ - சஎ கண்ணிகளை ஒப்பு நோக்கிக் கருத்தொற்றுமையை உணர்க.

2. வரிகள். க0எ - ககஎ. இவ்வரிகளுடன், கந்தர் கலிவெண்பாவின் சக - ருஉ கண்ணிகளை ஒப்பிட்டறிக.

3. வரி. ககக. ஐ இரு வட்டம் - அழகிய பெரிய பரிசை.

The bells on either side suspended low
Resound in turn when it proceeds with speed.
Its strength is like the might of the god of death
That could not be withstood, and when it runs
One feels as though a gale were blowing hard.
His head looks splendid with a crown well wrought
With perfect art in its five various parts,
And set with gems that with each other vie
In beauty, and like lightning dazzle bright.
The golden pendants hanging from his ears
Are finished well and flash with glowing light
Resembling constant stars that do attend
The lustrous moon that shines in the distant sky.
His radiant faces six abide in the hearts
Of votaries who perform their pleasant vows.
One face diffuses countless rays of light
Removing from the world its darkness dense.
Another face, because its devotees
Do praise him, casts on them a gracious look
And grants the boon for which they pray with love
And joy. A third is on the watch to guard
The sacrifices Brahmin priests perform,
Who never swerve from practising the rites
The Vedas four ordain. A fourth doth search
The hidden truths and light the sages' minds.
A fifth, repressing his impartial mind,
With a raging heart destroys his hated foes
And celebrates the victory gained by rites
Performed in battle-field. The sixth face loves
To enjoy itself with Valli, consort young,
The pretty daughter of the hunting tribes,
Whose waist is slender like a creeper thin.
As these six faces do their proper work,
So do his upraised arms so highly praised
For prowess great, which flaming weapons hurl
And draw them back and cleave the breasts of foes.
Upon his fair wide breast across which lie.
Three red lines drawn a golden garland hangs.
Of these arms, one points upward to protect
The *rishis* that do travel through the air.
Another arm is laid upon the waist.
A third one plies the goad. Another lies
Upon the lap well clothed in garments fine.
Two hands do whirl the fine big disc and spear
To the right. Another shines upon his breast.
Another adds to the beauty of the wreath
That decks the breast. Another waves aloft
Its bangled wrist, and gives the signal sure

ஆங்கப், பன்னிரு கையும் பாற்பட இயற்றி[1]
அந்தரப் பல்லியங்[2] கறங்கத் திண்காழ்
வயிரெழுந் திசைப்ப வால்வளை ஞரல
உரந்தலைக் கொண்ட உருமிடி முரசமொடு
பல்பொறி மஞ்ஞை வெல்கொடி அகவ
விசும்பா றாக விரைசெலல் முன்னி
உலகம் புகழ்ந்த ஓங்குயர் விழுச்சீர்
[3]அலைவாய்ச் சேறலும் நிலைஇய பண்பே அதாஅன்று

௩. திருஆவினன்குடி

[4]சீரை தைஇய உடுக்கையர் சீரொடு
வலம்புரி புரையும் வால்நரை முடியினர்
மாசற இமைக்கும் உருவினர் மானின்
உரிவை தைஇய ஊன்கெடு மார்பின்
என்பெழுந் தியங்கும் யாக்கையர் நன்பகற்
பலவுடன் கழிந்த உண்டியர் இகலொடு
செற்றம் நீக்கிய மனத்தினர் யாவதும்
கற்றோர் அறியா அறிவினர் கற்றோர்க்குத்
தாம்வரம் பாகிய தலைமையர் காமமொடு
கடுஞ்சினங் கடிந்த காட்சியர் இடும்பை
யாவதும் அறியா இயல்பினர் மேவரத்
துனியில் காட்சி முனிவர் முற்புகப்
புகைமுகந் தன்ன மாசில் தூவுடை
முகைவாய் அவிழ்ந்த தகைசூழ் ஆகத்துச்
செவிநேர்பு வைத்த செய்வுறு திவவின்
நல்லியாழ் நவின்ற நயனுடை நெஞ்சின்
மென்மொழி மேவலர் இன்னரம் புளர
நோயின் றியன்ற யாக்கையர் மாவின்
அவிர்தளிர் புரையும் மேனியர் அவிர்தொறும்
பொன்னுரை கடுக்குந் திதலையர் இன்னகைப்
பருமந் தாங்கிய பணிந்தேந் தல்குல்

1. வரி. ககஅ. பன்னிரண்டு கைகளும் ஆறு திருமுகங்களுக்கு ஏற்பத் தொழில் செய்து.

2. வரி. ககக. அந்தரம் - வானம். பல்லியம் - துந்துபி.

3. வரி. கஉடு விழுச்சீர் அலைவாய். இப்பதி இக்காலத்தில் திருச்செந்தூர் என்று வழங்கப்படுகிறது.

4. வரிகள். கஉசு - கஙஎ. இவற்றுள் அக்கால முனிவரைப்பற்றிய இயல்புகள் விளக்கப்படுவதைக் காண்க. இவற்றுட் கூறப்படும் மனவியல்புகள் சான்றோர்கள் அனைவருக்கும் அமைந்திருக்கற்பாலனவாகும்.

For sacrifices of the battle-field.
Another hanging down the sweet-tuned bell
Doth strike and cause a double sound. Again,
Another makes abundant rains pour down
From the blue sky, while the other arm adorns
The maid[1] that lives in heaven with a wedding wreath.
The twelve arms are arranged to do their work
Conforming to the tasks of the faces six.
His settled practice is to travel fast
Along the sky-path towards Tiruchendur
Where virtues great esteemed by the good prevails,
And which increasing grow in wealth and fame.
Celestial drums then sound. Loud trumpets blare.
White conches blow. The peacock pretty-plumed
On his victorious banner gained in war
Screams to the beat of drums that sound like peals
Of thunder. Other shrines there are.

3. TIRUVAVINANKUDI

The Muruga god is wont to spend some days
At holy Avinankudi with his spouse,
Deivayanai, of spotless chastity,
Where come the three great gods to visit him.
Great *rishis* come in company with them.
They're clad in barks of trees. Their bright white locks
Are knotted in the shape of right-whorled conch.
Their limbs shine bright with spotless purity.
On numerous days they fast. Their minds are free
From hatred and revenge. Their innate wit
Could comprehend truths not well understood
By learned men. In knowledge eminent,
They reach a further limit than the men
That are great experts in their proper spheres.
They have the wisdom that works out desire
And anger fierce, and never are distressed
By the pains they undergo. Quite genial are
Their ways. They bear no hatred in their hearts.
With these preceding them, march Gandharvas
Well clad in tenuous spotless dress. They wear
Wreaths made of full blown flowers upon their breasts.
They're kind at heart and gentle in their speech.
They play upon their splendid *yals*, whose strings
Are wound to the proper pitch by well-trained ears,
Producing music sweet. Their women are
Without defects and striking in their looks.

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1. *l.* 175. The maid. This word is in plural in the original (வானர மகளிர்).

மாசின் மகளிரொடு மறுவின்றி விளங்கக்
கடுவோ டொடுங்கிய தூம்புடை வாலெயிற்று
அழலென உயிர்க்கும் அஞ்சுவரு கடுந்திறற்
பாம்புபடப் புடைக்கும் பல்வரிக் கொடுஞ்சிறைப்
புள்ளணி நீள்கொடிச் செல்வனும்[1] வெள்ளேறு
வலவயி னுயரிய பலர்புகழ் திணிதோள்
உமையமர்ந்து விளங்கும் இமையா முக்கண்
மூவெயில் முருக்கிய முரண்மிகு செல்வனும்[2]
நூற்றுப்பத் தடுக்கிய நாட்டத்து நூறுபல்
வேள்வி முற்றிய வென்றடு கொற்றத்து
ஈரிரண் டேந்திய மருப்பின் எழினடைத்
தாழ்பெருந் தடக்கை உயர்த்த யானை
எருத்தம் ஏறிய திருக்கிளர் செல்வனும்[3]
நாற்பெருந் தெய்வத்து நன்னகர் நிலைஇய
உலகங் காக்கும் ஒன்றுபுரி கொள்கைப்
பலர்புகழ் மூவருந்[4] தலைவ ராக
ஏமுறு ஞாலந் தன்னிற் றோன்றித்
தாமரை பயந்த தாவில் ஊழி
நான்முக வொருவற் சுட்டிக் காண்வரப்
பகலில் தோன்றும் இகலில் காட்சி
நால்வே றியற்கைப் பதினொரு மூவரொடு
ஒன்பதிற் றிரட்டி உயர்நிலை பெறீஇயர்
மீன்பூத் தன்ன தோன்றலர் மீன்சேர்பு
வளிகிளர்ந் தன்ன செலவினர் வளியிடைத்
தீயெழுந் தன்ன திறலினர் தீப்பட
உருமிடித் தன்ன குரலினர் விழுமிய
உறுகுறை மருங்கில்தம் பெறுமுறை கொண்மார்
அந்தரக் கொட்பினர் வந்துடன் காணத்
தாவில் கொள்கை மடந்தையொடு சின்னாள்
ஆவி னன்குடி[5] அசைதலும் உரியன் அதாஅன்று

௪. திருஏரகம்

இருமூன் றெய்திய இயல்பினின் வழாஅது
இருவர்ச் சுட்டிய பல்வேறு தொல்குடி

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1. வரி. கடுக. நீள்கொடிச் செல்வன் - திருமால்.
2. வரிகள். கடுச - ரு. முக்கட் செல்வன் - உருத்திரன்.
3. வரி. கடுஅ. திருக்கிளர் செல்வன் - இந்திரன்.
4. வரி. கசுஉ. பலர் புகழ் மூவர் - திருமால், உருத்திரன், இந்திரன்.
5. வரி. களசு. ஆவினன்குடி - பழநியம்பதி.

Their bodies could resist disease. Their skins
Are tinted like bright mango shoots. When they
Appear, their beauty spots shine like the streaks
Of gold on touchstone. On their waists that rise
And fall, they wear fine zones that brightly glow
With pleasing light.
Of these three gods that go to him, one has
A lofty flag that bears on it the form
Of garuda whose curved wings many-striped
Kill frightful mighty serpents that possess
White fangs enclosed in poison bags with holes,
And fiery hisses breathe. The other god
Has a flag inscribed with white bull's form raised high
In field of victory. Uma is attached
To one side of his body. Shoulders strong
By many praised, three winkless eyes, and might
With which he burnt the forts of demons three
Are his. The third, a god with handsome looks
Who has a thousand eyes. Performing well
A hundred sacrifices, he achieved
Great victory over foes. On an elephant
He rides that has a pretty gait, four tusks
And a huge curved trunk that reaches to the ground
And much admired. These three gods praised by all
Possess the sole desire to guard the world
Defended by the cities that belong
To the four high gods. They enter the guarded world
Desiring to resume their wonted work
And pray for favour for the four-faced god
Who sprang from a lotus bloom, and deathless lives.
With these march bands of three and thirty gods
Whose fair and faultless wisdom clear doth shine
Like day-light. They belong to classes four.
Along with these proceed exalted ones
That number three times nine. They shine as though
Stars were in bloom. They move with speed like a storm
That rages in the sea. They have the might
Of fire fanned by the wind. Their voice is loud
Like thunder peals that follow lightning's flash.
They fly through air in bands that they may pray
In proper form to gain their former rights.
There are too other shrines.

4. TIRUVERAGAM

At Tiruveragam are twice-born men
Who ne'er depart from duties six prescribed.
Their parentage on both sides is esteemed
As pure; they are of ancient diverse stocks.

அறுநான் கிரட்டி இளமை நல்லியாண்டு
ஆறினிற் கழிப்பிய அறன்நவில் கொள்கை
மூன்றுவகைக் குறித்த முத்தீச் செல்வத்து
இருபிறப் பாளர் பொழுதறிந்து நுவல
ஒன்பது கொண்ட மூன்றுபுரி நுண்ஞாண்
புலராக் காழகம் புலர உடீஇ
உச்சிக் கூப்பிய கையினர் தற்புகழ்ந்து
ஆறெழுத் தடக்கிய அருமறைக் கேள்வி
நாவியல் மருங்கின் நவிலப் பாடி
விரையுறு நறுமலர் ஏந்திப் பெரிதுவந்து
ஏரகத் துறைதலும் உரியன் அதாஅன்று

௫. குன்றுதொருடல்

[1]பைங்கொடி நறைக்காய் இடையிடுபு வேலன்
அம்பொதிப் புட்டில் விரைஇக் குளவியொடு
வெண்கூ தாளம் தொடுத்த கண்ணியன்
நறுஞ்சாந் தணிந்த கேழ்கிளர் மார்பிற்
கொடுந்தொழில் வல்விற் கொலைஇய கானவர்
நீடமை விளைந்த தேக்கள் தேறல்
குன்றகச் சிறுகுடிக் கிளையுடன் மகிழ்ந்து
தொண்டகச் சிறுபறைக் குரவை அயர
விரலுளர்ப் பவிழ்ந்த வேறுபடு நறுங்காற்
[2]குண்டுசுனை பூத்த வண்டுபடு கண்ணி
இணைத்த கோதை அணைத்த கூந்தல்
முடித்த குல்லை இலையுடை நறும்பூச்
செங்கால் மராஅத்த வாலிணர் இடையிடுபு
சுரும்புணத் தொடுத்த பெருந்தண் மாத்தழை
திருந்துகாழ் அல்குல் திளைப்ப உடீஇ
மயில்கண் டன்ன மடநடை மகளிரொடு
செய்யன் சிவந்த ஆடையன் செவ்வரைச்
செயலைத் தண்டளிர் துயல்வருங் காதினன்
கச்சினன் கழலினன் செச்சைக் கண்ணியன்
குழலன் கோட்டன் குறுபல் லியத்தன்
தகரன் மஞ்ஞையன் புகரில் சேவலங்
கொடியன் நெடியன் தொடியணி தோளன்

1. வரிகள். க௯0 - க௯௭ ; ௨0௬ - ௨க௬. இவ்வரிகளுள் வெறி பாடும் வேலனின் தோற்றம் விளக்கமாகத் தீட்டப்பட்டுள்ளதைக் காண்க.

2. க௯௯ - ௨00 ஆம் வரிகளுள் வந்துள்ள எதுகைச் சொற்களை நோக்குக.

They spend their blameless youth of forty years
And eight in paths prescribed. They follow well
The practice of reciting holy texts.
They earn the wealth of tending triple fires
Of diverse kinds. They wear nine threads composed
Of three fine strands. They pray at proper hours,
And after baths allow their wet clothes dry
In body's heat. With hands in worship raised
They praise the god ; in silence they pronounce
The mystic formula of letters six.
The god well pleased sits at this shrine.

5. KUNRUTHORADAL

The god a garland wears of fragrant vines
On which are found sweet-smelling nutmegs strung,
Fair swelling fragrant pepper, jasmine wild
And creepers white. His priest this weaves
Whose chest is daubed with fragrant sandal paste
Of colour bright. The jungle men who ply
The cruel art of killing with their bows,
With toddy drunk matured in bamboos long,
Make merry with their kin that dwell on hills
In hamlets small. They tread the *kuravai* dance
To the small drum's beat. With them are damsels fair
Whose modest walk is like the peacock's strut.
They wear wreaths made of blooms that grow in tarns
Around which bees swarm and whose petals fair
When with the fingers stirred give out a scent
Of varied fragrance sweet. Their locks are decked
With fillets made of petals. Round their waist
That shines with waist-strings they a leaf dress wear,
Big, cool and pretty, made of basil sweet
And lovely bright flower bunches intermixed
With oak's white red-stalked blossoms from which bees
Suck honey sweet.
The Red god wears a purple dress, cool shoots
Of *seyalai* that quivers on his ears,
A girdle, anklets and a *vetchi* wreath.
He plays upon the flute, doth blow the horn
And sounds the other minor instruments.
He leads a goat, and on a peacock rides.
He has a fine cock-flag, and he is tall.
He wears an armlet on his shoulders strong.
Around him is a band of musicians
Whose voice sounds sweet resembling notes well played
Upon stringed instruments. He dons a shawl
Sweet-scented, cool and fine, above his sash
Worn round his waist that trails upon the ground.

நரம்பார்த் தன்ன இன்குரல் தொகுதியொடு
குறும்பொறிக் கொண்ட நறுந்தண் சாயல்
மருங்கில் கட்டிய நிலனேர்பு துகிலினன்[1]
முழவுறழ் தடக்கையின் இயல ஏந்தி
மென்றோள் பல்பிணை தழீஇத் தலைத்தந்து
குன்றுதொ றாடலும் நின்றதன் பண்பே அதாஅன்று

௬. பழமுதிர்சோலை

சிறுதினை மலரொடு விரைஇ மறியறுத்து[2]
வாரணக் கொடியொடு வயிற்பட நிறீஇ
ஊரூர் கொண்ட சீர்கெழு விழவினும்
ஆர்வலர் ஏத்த மேவரு நிலையினும்
வேலன் தைஇய வெறியயர் களனும்
காடுங் காவுங் கவின்பெறு துருத்தியும்
யாறுங் குளனும் வேறுபல் வைப்பும்
சதுக்கமுஞ் சந்தியும் புதுப்பூங் கடம்பும்
மன்றமும் பொதியிலும் கந்துடை நிலையினும்
ஆண்டலைக் கொடியொடு மண்ணி யமைவர
நெய்யொடு ஐயவி அப்பி ஐதுரைத்துக்
குடந்தம் பட்டுக் கொழுமலர் சிதறி
முரண்கொள் உருவின் இரண்டுடன் உடீஇச்
செந்நூல் யாத்து வெண்பொரி சிதறி
மதவலி நிலைஇய மாத்தாட் கொழுவிடைக்
குருதியொடு விரைஇய தூவெள் ளரிசி
சில்பலிச் செய்து பல்பிரப்பு இரீஇச்
சிறுபசு மஞ்சளொடு நறுவிரை தெளித்துப்
பெருந்தண் கணவீரம் நறுந்தண் மாலை
துணையற அறுத்துத் தூங்க நாற்றி
நளிமலைச் சிலம்பின் நன்னகர் வாழ்த்தி
நறும்புகை எடுத்துக் குறிஞ்சி பாடி
இமிழிசை அருவியொடு இன்னியங் கறங்க
உருவப் பல்பூத் தூஉய் வெருவரக்
குருதிச் செந்தினை பரப்பிக் குறமகள்
முருகியம் நிறுத்து முரணினர் உட்க
முருகாற்றுப் படுத்த உருகெழு வியன்நகர்
ஆடுகளஞ் சிலம்பப் பாடிப் பலவுடன்

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1. வரி. ௨௧௪. நிலத்தில் புரளுமாறு வேட்டி கட்டும் பழக்கம் அக்காலத்திலுமிருந்தது என்பது தெரிகிறது.

2. வரி. ௨௧௮. ஆடு வெட்டும் பழக்கம் இன்னும் பல சிற்றூர்களிலும் காணப்படுகின்றது.

The god is wont to dance upon the hills
With tender-shouldered damsels that appear
Like a flock of deer. The god embraces them
And clasps them in his drum-like arms.

6. PAZHAMUDIRSOLAI

He shows his presence at all festivals
That are with much pomp held on holy days.
They then install him with the flag that bears
The image of a cock, and serve him well
With gifts of millet, flowers and flesh of rams.
He is delighted much in these abodes
When his devoted servants sing his praise.
He dwells in lists his priests prepare for him
For frenzied dance. He lives in woods and groves,
In inlets fine, in rivers and in lakes.
He lives in other spots too. He appears
Where many roads do meet, beneath the shades
Of *kadamba* trees bearing blossoms new
And under trees where meet the village folk,
In public halls and in erected posts.
In spots like these are his abodes.
The mountain maid the awful spacious town
Doth finely deck, unfurls the splendid flag
That bears the cock design, and worships him
By using ghee and mustard white, and chants
In gentle tones. She scatters blossoms fine
And wears two garments of two diverse kinds.
Around her wrists she winds a purple thread.
She scatters white parched grain and offering makes
Of pure white rice mixed with the blood of rams
That have exceeding strength and powerful legs.
She offers minor gifts. She sprinkles too
Fresh turmeric mixed with sweet sandal-paste,
And other perfumes too. She hangs fine wreaths
Of oleander blooms and garlands cool
That are of equal length. She blesses well
The towns that lie on wooded mountain slopes.
She burns sweet incense chanting pleasing songs
Of *kurinchi* tune. The roar of waterfalls,
And music sweet of instruments are heard.
She scatters blooms of various hues. She spreads
Red millet mixed with blood inspiring fear
In those beholding it. To please the god
She causes tuneful instruments to sound.
That he may come and strike fear into those
Who do not worship him, she makes the lists
Of frenzied dance resound with music sweet,

கோடுவாய் வைத்துக் கொடுமணி இயக்கி
ஓடாப் பூட்கைப் பிணிமுகம்[1] வாழ்த்தி
வேண்டுநர் வேண்டியாங் கெய்தினர் வழிபட
ஆண்டாண் டுறைதலும் அறிந்த வாறே
ஆண்டாண் டாயினும் ஆகக் காண்டக
முந்துநீ கண்டுழி முகனமர்ந்து ஏத்திக்
கைதொழூஉப் பரவிக் காலுற வணங்கி
[2]நெடும்பெருஞ் சிமையத்து நீலப் பைஞ்சுனை
ஐவருள் ஒருவன் அங்கை ஏற்ப
அறுவர் பயந்த ஆறமர் செல்வ
ஆல்கெழு கடவுட் புதல்வ மால்வரை
மலைமகள் மகனே மாற்றோர் கூற்றே
வெற்றி வெல்போர்க் கொற்றவை சிறுவ
இழைஅணி சிறப்பிற் பழையோள் குழவி
வானோர் வணங்குவில் தானைத் தலைவ
மாலை மார்ப நூலறி புலவ
செருவில் ஒருவ பொருவிறல் மள்ள
அந்தணர் வெறுக்கை அறிந்தோர் சொன்மலை
மங்கையர் கணவ மைந்தர் ஏறே
வேல்கெழு தடக்கைச் சால்பெருஞ் செல்வ
குன்றங் கொன்ற குன்றாக் கொற்றத்து
விண்பொரு நெடுவரைக் குறிஞ்சிக் கிழவ
பலர்புகழ் நன்மொழிப் புலவர் ஏறே
அரும்பெறன் மரபிற் பெரும்பெயர் முருக
நசையுநர்க் கார்த்தும் இசைபே ராள
அலந்தோர்க்கு அளிக்கும் பொலம்பூண் சேஎய்
மண்டமர் கடந்தநின் வென்றாடு அகலத்துப்
பரிசிலர்த் தாங்கும் உருகெழு நெடுவேஎள்
பெரியோர் ஏத்தும் பெரும்பெயர் இயவுள்
சூர்மருங்கு அறுத்த மொய்ம்பின் மதவலி
போர்மிகு பொருந குரிசில் எனப்பல
யானறி அளவையின் ஏத்தி ஆனாது
நின்னளந் தறிதல் மன்னுயிர்க் கருமையின்
நின்னடி உள்ளி வந்தனென் நின்னொடு

1. வரி. உசஎ. பிணிமுகம் என்பதனைப் பட்டம் எனக் கொண்டு அதனையுடைய யானை என்றார் நச்சினார்க்கினியர். பிணிமுகம் என்பது முருகனின் மயில் என்றும், முருகனுக்கே புரிய யானையின் பெயர் என்றும் பொருள் கூறுவாரும் உளர்.

2. வரிகள். உ௫௩ - ௫. இம்மூன்று வரிகளிலும் முருகப்பெருமானின் திருப்பிறப்பு வரலாறு சுருக்கமாக உரைக்கப்படுகிறது.

While numerous horns do blow and harsh bells ring.
She blesses Pinimugam of trusted might.
They worship him who have obtained the boons
For which they prayed. I have now told thee this,
As I do know the places where he lives.
There or in other spots when thou dost see
His face, praise him with joy adoring him
With palms together joined. Prostrate thyself
Before him that his feet may touch thy head.
With these words known to me extol his name:—
" O blessed one whose forms are six! Thou born
Of women six, and taken up in the palms
Of one of the Five in meadow overgrown
With *kusa* grass on summits of Himalayas!
Thou offspring of the god that sits beneath
The banyan tree! Thou son of the daughter born
Of the king of mountains, where big bamboos grow!
Thou death to foes! Thou son of Kotravai!
Victorious over foes in battle-fields!
Thou child of the Ancient One resplendent with
Bright ornaments! Thou captain of the hosts
Of heaven equipped with the curv-ed bow! Thou lord
Whose breast is decked with wreaths! Thou sage
Well-read in books! Thou peerless hero brave!
Thou warrior bold to whom great victory comes
Without much strain! Thou wealth of Brahmin priests!
Thou object of exceeding praise of seers!
Thou husband of celestial dames! Thou best
Among the heroes great! Thou well-renowned
For the arm of thine that wields the spear! Thou lord
Of *kurinchi* hill that reach the skies that hast
The undying fame of cleaving the mountain great!
Thou lion so brave, among the learned men
Much praised for words of wisdom! Muruga god!
Salvation's goal so hard to reach! O Lord
Beyond all praise that *moksha* grants to those
Who yearn for it! O Cey that grants thy grace
To those distressed, and golden jewels wear
Upon thy breast exposed to battles fierce
Achieving victory! Muruga well-esteemed
That doth protect those who desire thy gifts!
O god of mighty name adored by the great!
Thou that doth bear the name of *Madavali*,
As thou didst kill the brood of Giants huge!
O victor waxing strong in the battle-field!"
Be not content with praises I have taught.
Say, " I have sought thy feet since it is hard
For men to measure thee and understand

புரையுநர் இல்லாப் புலமை யோயெனக்
குறித்தது மொழியா அளவையிற் குறித்துடன்
வேறுபல் உருவிற் குறும்பல் கூளியர்
சாறயர் களத்து வீறுபெறத் தோன்றி
அளியன் தானே முதுவாய் இரவலன்
வந்தோன் பெரும நின் வண்புகழ் நயந்தென
இனியவும் நல்லவும் நனிபல வேத்தித்
தெய்வஞ் சான்ற திறல்விளங் குருவின்
வான்தோய் நிவப்பின் தான்வந் தெய்தி
அணங்குசால் உயர்நிலை தழீஇப் பண்டைத்தன்
மணங்கமழ் தெய்வத் திளநலங் காட்டி
அஞ்சல் ஓம்புமதி அறிவன்நின் வரவென
அன்புடை நன்மொழி அளைஇ விளிவின்று
இருள்நிற முந்நீர் வளைஇய உலகத்து
ஒருநீ யாகித் தோன்ற விழுமிய
பெறலரும் பரிசில் நல்குமதி பலவுடன்
வேறுபஃ றுகிலின் நுடங்கி அகில்சுமந்து
ஆர முழுமுதல் உருட்டி வேரல்
பூவுடை அலங்குசினை புலம்பவேர் கீண்டு
விண்பொரு நெடுவரைப் பரிதியில் தொடுத்த
தண்கமழ் அலரிறால் சிதைய நன்பல
ஆசினி முதுசுளை கலாவ மீமிசை
நாக நறுமலர் உதிர யூகமொடு
மாமுக முசுக்கலை பனிப்பப் பூநுதல்
இரும்பிடி குளிர்ப்ப வீசிப் பெருங்களிற்று
முத்துடை வான்கோடு தழீஇத் தத்துற்று
நன்பொன் மணிநிறங் கிளரப்பொன் கொழியா
வாழை முழுமுதல் துமியத் தாழை
இளநீர் விழுக்குலை உதிரத் தாக்கிக்
கறிக்கொடிக் கருந்துணர் சாயப் பொறிப்புற
மடநடை மஞ்ஞை பலவுடன் வெரீஇக்
கோழி வயப்பெடை இரியக் கேழலொடு
இரும்பனை வெளிற்றின் புன்சா யன்ன
குருஉமயிர் யாக்கைக் குடாவடி உளியம்
பெருங்கல் விடரளைச் செறியக் கருங்கோட்டு
ஆமா நல்லேறு சிலைப்பச் சேண்நின்று
இழுமென இழிதரும் அருவிப்
பழமுதிர் சோலை மலைகிழ வோனே.

Thy nature, peerless sage!" Ere thou dost speak
Thy wish, his many minions small that are
Of various shapes will come with splendid forms
To the festival and say with one accord,
"Exalted god, this is a suppliant
Who many sweet delightful songs doth sing.
To please those who desire to hear thy praise
So he deserves protection from thy grace."
He'll then assume a form of power divine
And towering to the skies, but will conceal
His ancient face divine quite from thy sight,
And only show his ancient youthful form
Diffusing fragrance sweet. He will then say
In choice and loving words. "Remove thy fear.
I know thy quest." He will salvation grant
So precious and so hard to gain, that thou
Alone on earth girt with the ocean dark,
Wouldst seem to escape impending ruin great.
Upon these hills leap waterfalls in sheets
Resembling many varied waving flags.
They carry on their bosoms *akhil* wood,
And sweep along the trunks of sandal trees.
They do uproot small bamboos breaking down
Their stems, and flowing down they sweep away
The fragrant, cool and open honeycombs
On lofty hills that look like the sun's bright disc.
The many sweet ripe jak fruit pulps are mixed
In the streams. The fragrant blooms of *punnai* trees
That grow on hill-tops high are shed in them.
The monkeys black, both male and female ones,
Do shiver, and the female elephants
With spotted temples feel the cold intense.
As the torrents leap, the large and pearl-filled tusks
Of huge male elephants are quite submerged,
While gold and gems display their shining hues
Above the surface, and gold dust is washed
Ashore. They break the stems of plantain trees
And dash on coconut trees whose leaves drop down.
The clusters black of pepper blooms bend down
The spangled peacocks with a modest gait
Scared fly about, and so do peahens strong.
In mountain clefts boars lie concealed in lairs.
And bears too wander that have crook-ed feet
And black-haired bodies that resemble much
The tender black palmyrah's fibre soft.
The black-horned bisons wild set up a roar.
He is the lord of hills from whose tops leap
Great roaring torrents, and in which abound
Rich gardens where the fruits mature.

NOTES

3. *praised by all.* Perhaps worshipped by people of all creeds.

4. *round Meru to the right.* A usual poetic phrase. See note on *P. P. Padai* l. 27. Cf. *M. Pattu* l. 4; *M. Kanchi* l. 5.

26. *insects purple-hued.* The text is *indragopa* (the anger of Indra). A red insect called தம்பலப்பூச்சி in Tamil.

30-31. *the gold- naval fruit.* Gold called *jambunatha* is produced in a river into which *naval* fruits fall.

38. *Sridevi.* In the text தெய்வுத்தி, a head ornament worn by Lakshmi.

66-67. *unclimbed by monkeys.* Another rendering is, unvisited by the sun's rays. Perhaps a better rendering. மந்தி means light also.

71. *that giant.* Surapadma. An *Asura* corresponding to a Titan in Greek mythology. See Introduction : Allusions.

90-94. For the allusion see Introduction : Allusions.

95-101. This sums up Hindu beliefs.

102. *Madura.* The text is *kudal.* See Introduction : Allusions.

104 117. *Ball of thread and doll.* See Introduction : Religious and Social Customs.

107. *Lakshmi.* Goddess of wealth.

115. *like the eye.* Usually eyes are compared to flowers, but here it is the other way.

121. *fadeless wreath.* Necklace of gold.

128. *five various parts.* The component parts of a crown are usually enumerated, such as *makudam.*

161. *travel through air.* *Rishis* are said to travel through the air to protect men from the heat of the sun.

175. *The maid.* Valli, the god's consort.

206. *tenuous.* The literal meaning of the text is, smoke-like. Rather difficult to explain. Some interpret it as grey.

219-221. *one.* Vishnu.

224-231. *the other god.* Siva.

225. *Uma.* Siva's spouse. Parvati, is attached to his left side.

229. *burnt the forts.* See Introductions : Allusions.

230. *a god with handsome looks.* Indra.

231. *a thousand eyes.* See Introduction : Allusions.

239. *for high gods.* Generally explained as Indra, Yama, Varuna, and Mahesa.

241. *pray—four-faced god.* See Introduction : Allusions.

243. *three and thirty gods......classes four.* They are 12 Adityas, 11 Rudras, 8 Vasus, and 2 Asuras.

246. *exalted ones.* Devas, Siddhars Gandharvas, etc.

255. *Tiruveragam.* See Introduction: Shrines.

256. *duties six.* They are: learning, teaching, sacrificing, causing sacrifices to be offered, giving gifts, and receiving gifts.

259. *forty years and eight.* For this period Brahmins have to study remaining unmarried.

262-264. *triple fires—of diverse kind.* Fire is lit in the form of a triangle, a square and a bow. The three fires are called respectively *ahavaniya*, *dakshinakkiya*, and *gharukapatiya*.

wealth. Their prosperity depends on their tending the fires carefully.

268. *Letters six :* நமோகுமாராய (*Namokumaraya*). In Tamil are six letters.

279. *kuravai dance.* A dance of the hills in which men and women take part clasping each other's hands.

280. *the small drum.* In the text தொண்டகம் (*thondagam*).

316. *priests.* In the text *velan* (வேலன்). Lit. the priest of the god that wields the spear.

322-323. *under—posts.* In the text மன்றம் (*manram*), பொதியில் (*pothiyil*), and கந்து (*kandu*).

323. *posts.* Posts were erected for the cows that they might rub their backs against them. This shows kindness to animals.

326. *splendid flag.* Another interpretation is a flag that bears the figure of a man's head and a bird's body.

361-362. *of women six.* See Introduction: Allusions.

363. *one of the five.* The presiding deities of the five elements. They are Brahma, Vishnu, Rudra, Mahesvara, and Sadasiva. The one is Rudra.

365-366. *beneath the banyan tree.* Siva is generally represented as teaching seated under a banyan tree.

368. *Kotravai.* Goddess of war.

370. *Ancient One.* Goddess of the forest.

378. *celestial dames.* Deivanayagi and Valli, the consorts of Muruga.

381. *reach the skies.* Lit. contend with the skies. An exactly corresponding expression to "sky-scraper."

382. *cleaving the mountain great.* See Introduction: Allusions.

387. *Cey.* Lit. the young one.

394. *giants.* *Asuras.*

425. *ripe jak fruit pulps.* *Asini* jak. This is a small species of the jak that has sweet pulps.

APPENDIX

The following are the flowers mentioned in *Kurinchipattu* and not included in the translation after line 75 :—

காந்தள்
*ஆம்பல்
அனிச்சம்
குவளை
*குறிஞ்சி
*வெட்சி
செங்கொடுவேரி
தேமா
மணிச்சிகை
உந்தூழ்
கூவிளம்
எறுழம்
சுள்ளி
கூவிரம்
வடவனம்
*வாகை
குடசம்
எருவை
செருவிளை
கருவிளை
பயினி
வானி
குரவம்
பசும்பிடி
வகுளம்
*காயா
ஆவிரை
வேரல்
சூரல்
குரீஇப்பூளை
குறுநறுங்கண்ணி
*குருகிலை
மருதம்
*கோங்கம்
போங்கம்
*திலகம்
*பாதிரி
செருந்தி
அதிரல்
*சண்பகம்
கரந்தை
குளவி
மா
*தில்லை
*பாலை
*முல்லை
*குல்லை
*பிடவம்
சிறுமாரோடம்
*வாழை
*வள்ளி
*நெய்தல்
*தாழை
*தளவம்
*தாமரை
*ஞாழல்
மௌவல்
கொகுடி
சேடல்
செம்மல்
சிறுசெங்குரலி
கோடல்
கைதை
வழை
*காஞ்சி
*கமழ் நெய்தல்
பாங்கர்
*மராஅம்
தணக்கம்
ஈங்கை
*இலவம்
*கொன்றை
அடும்பு
ஆத்தி
*அவரை
பகன்றை
பலாசம்
பிண்டி
*வஞ்சி
பித்திகம்
சிந்துவாரம்
*தும்பை
துழாஅய்
தோன்றி
நந்தி
நறவம்
நறு புன்னாகம்
பாரம்
பீரம்
குறுக்கத்தி
ஆரம்
காழ்வை
*புன்னை
நரந்தம்
*நாகம்
நள்ளிருணாறி
குருந்தம்
*வேங்கை
புழகு

The Tamil people are noted for their love of flowers, and the other Poems also mention frequently a number of flowers. In the list of 99 flowers noted above those marked with an asterisk are found in the other Poems. It is curious that in this long list such well-known flowers are not found: *Kanthal* (காந்தள்), a favourite with poets: *Kadamba* (கடம்பை), a flower sacred to Muruga, and *Asoka* (அசோக) a flower associated with religious matters. Other flowers found in the other Poems, and not found in the list are *Adambu* (அடம்பு) *Kamugu* (arecanut கமுகு) *Kumil* (குமிழ்) *Kutku* (குற்கு), *Agatti* (அகத்தி) *Thoyyil* (தொய்யில்), *Thumbai* (தும்பை).

INDEX

(ABBREVIATIONS: P.P. = *Pattinapalai*; P.A.P. = *Porunarattrupadai*; M.P. = *Mullaipattu*; P.P.P = *Perumpanattrupadai*; S.P.P. *Sirupanattrupadai*; N.V. = *Nedunalvadai*; K.P. = *Kurinchipattu*; M.K. = *Maduraikanchi*; M.P.K. = *Malaipadukadam*; T.M.P. = *Tirumurugattrupadai*).

The numbers refer to lines in the translation.

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